Mu 786.42 Beethoven ~~N119239~~
Concerto. Piano. No. 5
Op. 73. E^b major. arr.
1.25 + BNG C
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LUDWIG VAN BEETHOVEN

Concerto No. V

For the Piano

Provided with Fingering, and with a
Complete Arrangement, for Piano,
of the Orchestral Accompaniment
by
FRANZ KULLAK

The Introduction and Notes
translated from the German
by
DR. THEODORE BAKER

Concerto No. I, Op. 15, In C major — Library Vol. 621
Concerto No. II, Op. 19, in B flat major — Library Vol. 622
Concerto No. III, Op. 37, in C minor — Library Vol. 623
Concerto No. IV, Op. 58, in G major, Library Vol. 624
Concerto No. V, Op. 73, in E flat major — Library Vol. 625

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New York

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LUDWIG VAN BEETHOVEN

Concerto No. V

For the Piano

78642B

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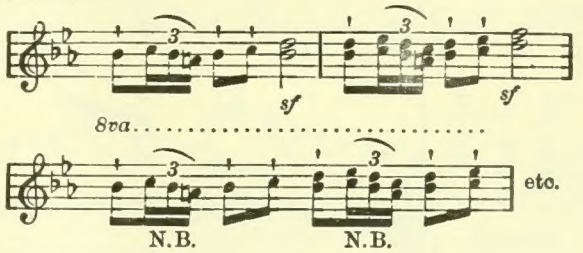
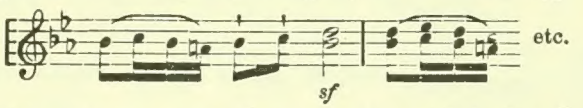
Notes to Beethoven's Concerto in E flat

By FRANZ KULLAK

The present edition of this Fifth Concerto is the result of renewed revision. Besides comparison with the Autograph of the score (in the Royal Library, Berlin), we have collated the text with three different impressions of the original edition published by Breitkopf & Härtel, register [running number of publication] 1613, which we shall call A, B and C respectively. All three impressions were taken from the same plates; though C was provided with a new title-page. Impressions A and B* are quite similar externally; but in B a considerable number of errors are corrected, these errors being, in fact, of such a kind (to judge by the autograph of the score, at least) that they ought properly to have been corrected before the publication of A. As for the other corrections contained in B, there can hardly be a doubt, judging from external and internal evidence†, that they are directly traceable to the composer's own intentions. These changes, of course, are likewise to be found in C. Moreover, we give in the present edition as complete a list as possible of the differences between the Autograph and the Original Editions, and also between these latter, omitting, of course, mere mistakes in writing and engraving. Here we shall take note of one special case, for which there was no room in the foot-notes. The following passage [on p. 10, etc.] has (at least with regard to the non-staccato notes) the following notation in all the original editions:



In the Autograph, the slurs in the third measure (at N. B.) are altered and prolonged by very heavy strokes, followed in our text and other recent editions. In fact, the original slurring appears to have been [Autogr. (former notation)]:



the staccato may have been added later. Touching the staccato we should also observe, that the original editions do not admit of a consistent discrimination between the signs · · · · and ' ' ' ' The former appear only in isolated instances. A few dots in the Adagio proved to be dashes in the Autograph.

Finally, with regard to the Tutti, it will be of interest to learn that they are indicated, in the piano-part of the Autograph, and similarly in the Original Editions, by figured basses with large note-heads, together with melody-notes and occasional harmony-notes in smaller notes. The Tutti-arrangements in the present edition were made by the editor after a Breitkopf & Härtel score in large 8vo.

Berlin, 1882. F. K.

* Their title, mostly in italics, reads literally: "*Grand / Concerto / Pour le Pianoforte / avec Accompagnement / de l'Orchestre / composé et dedié / à Son Altesse Imperiale / Roudolphe / Archi-Duc d'Autriche etc. / par / L. V. Beethoven / Propriété des Éditeurs / Ouev.* [sic!] 73.————*Pr. 4 Rthlr. / à Leipsic / Chez Breitkopf & Härtel.*"—Compare herewith Nottebohm's Thematic Catalogue of Beethoven's compositions (2nd Ed.), in which the title of the edition of May, 1811, is given word for word like the above (though omitting statement of price, and slightly deviating in orthography and punctuation). As to time of publication, also *cf.* the "Intelligenzblatt zur Allg. Mus. Zeitung" of 1811. In No. II (February) — the Concerto is advertised to appear "shortly." In No. VI (May 22), it is announced as published; whereas in No. V (May 8), no mention is made of it.—The title of impression C (printed in the forties) begins with the words: "Cinquième Concerto."—A still later edition by Moscheles, distinguished as a "nouvelle édition" (Breitkopf & Härtel), has the register 7738, and appeared toward the end of the forties.

† *Cf.* a fragment of a letter written by Beethoven and printed in Nohl's "Neue Briefe Beethovens" (Stuttgart, 1867) as No. 60; also the composer's letter of May 6 to the publishers, printed by Thayer (Life of Beethoven, iii, 166).

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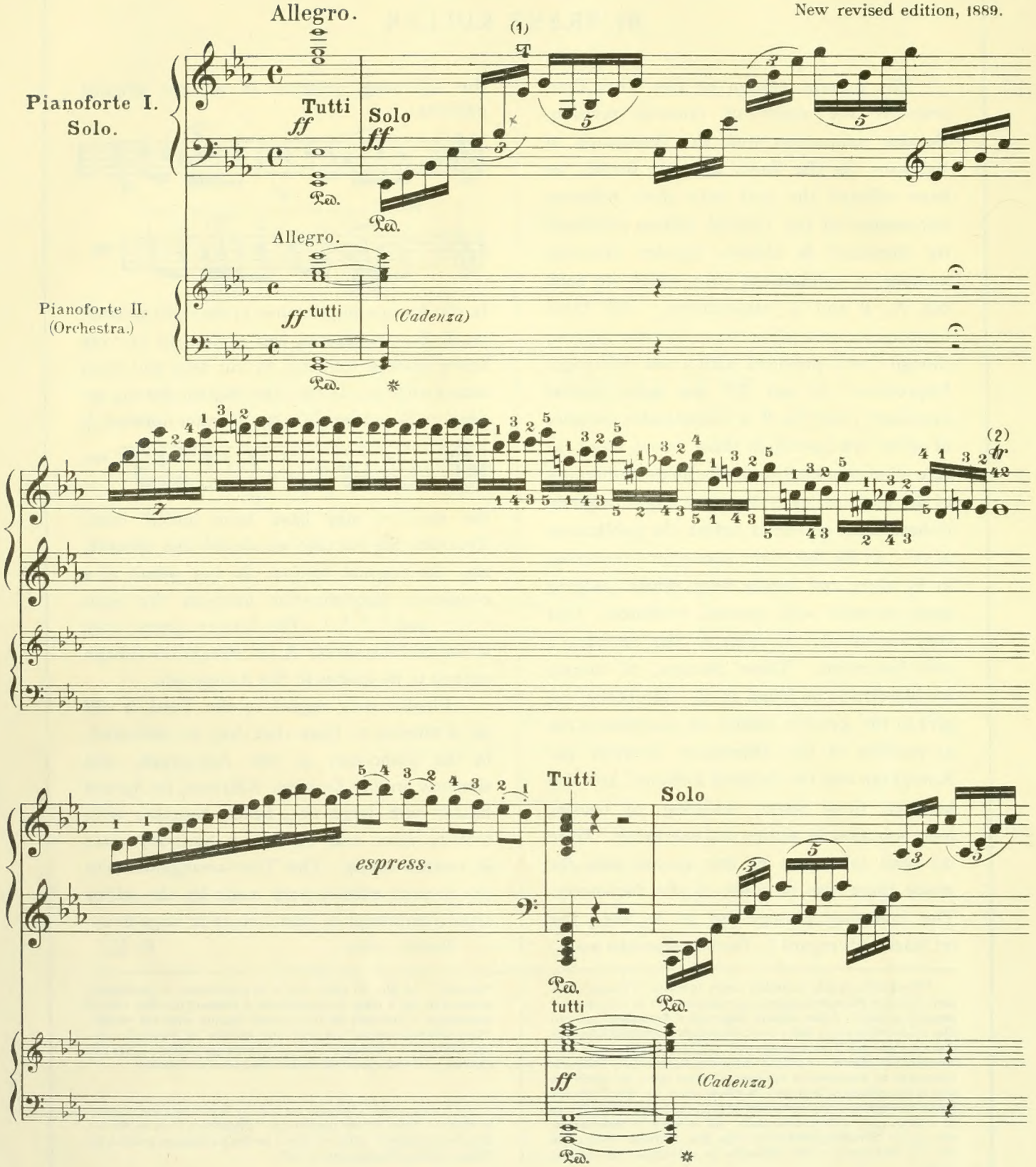
Fifth Concerto.

Dedicated to His Imperial Highness Archduke Rudolph.

Composed 1809. Published 1811, by Breitkopf & Härtel.

L. van BEETHOVEN. Op. 73.

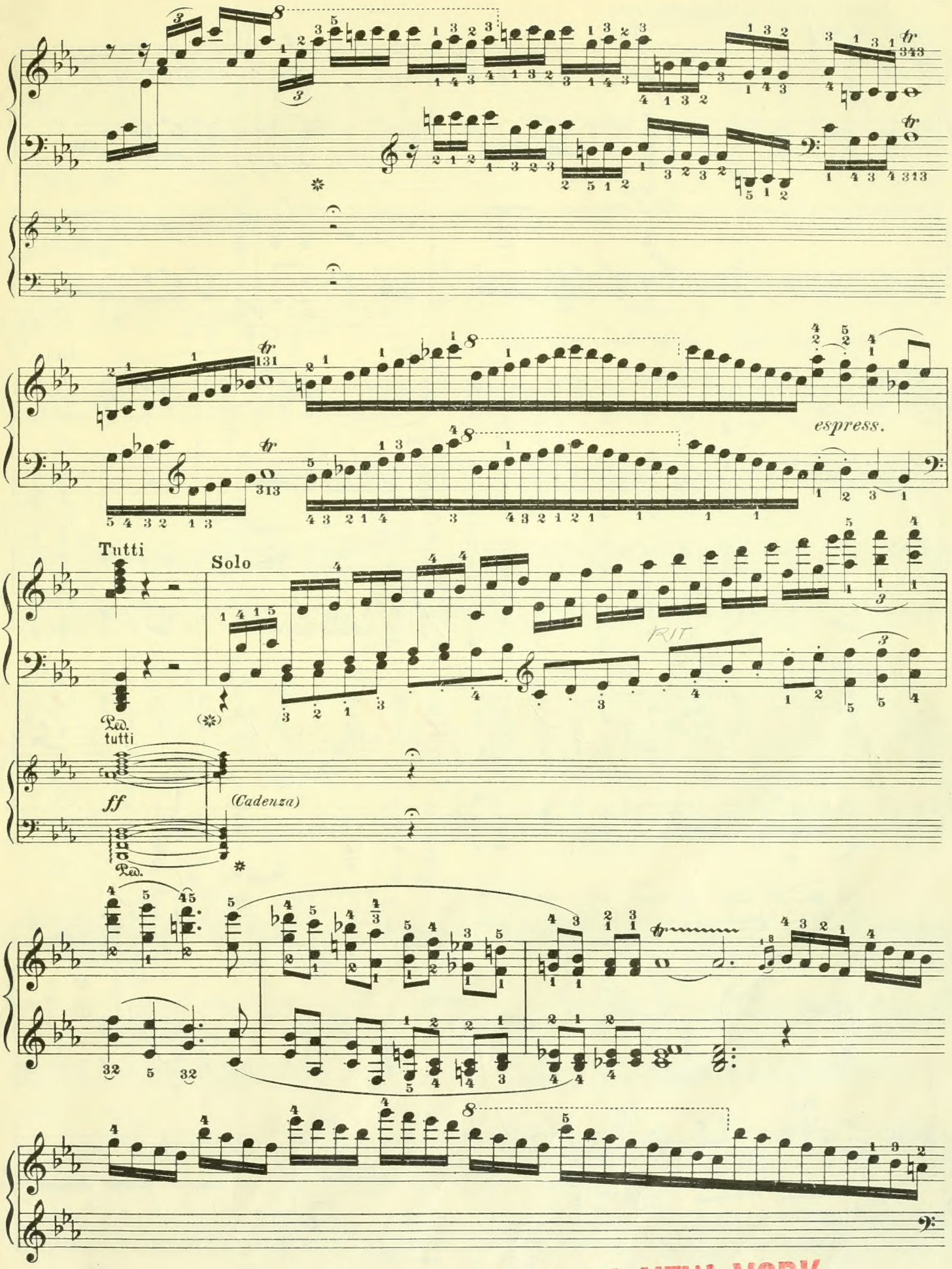
New revised edition, 1889.



(1) Fingering from the Original Editions.

(2) On the execution of the trill, see Introduction to Op. 15.

Printed in the U. S. A.



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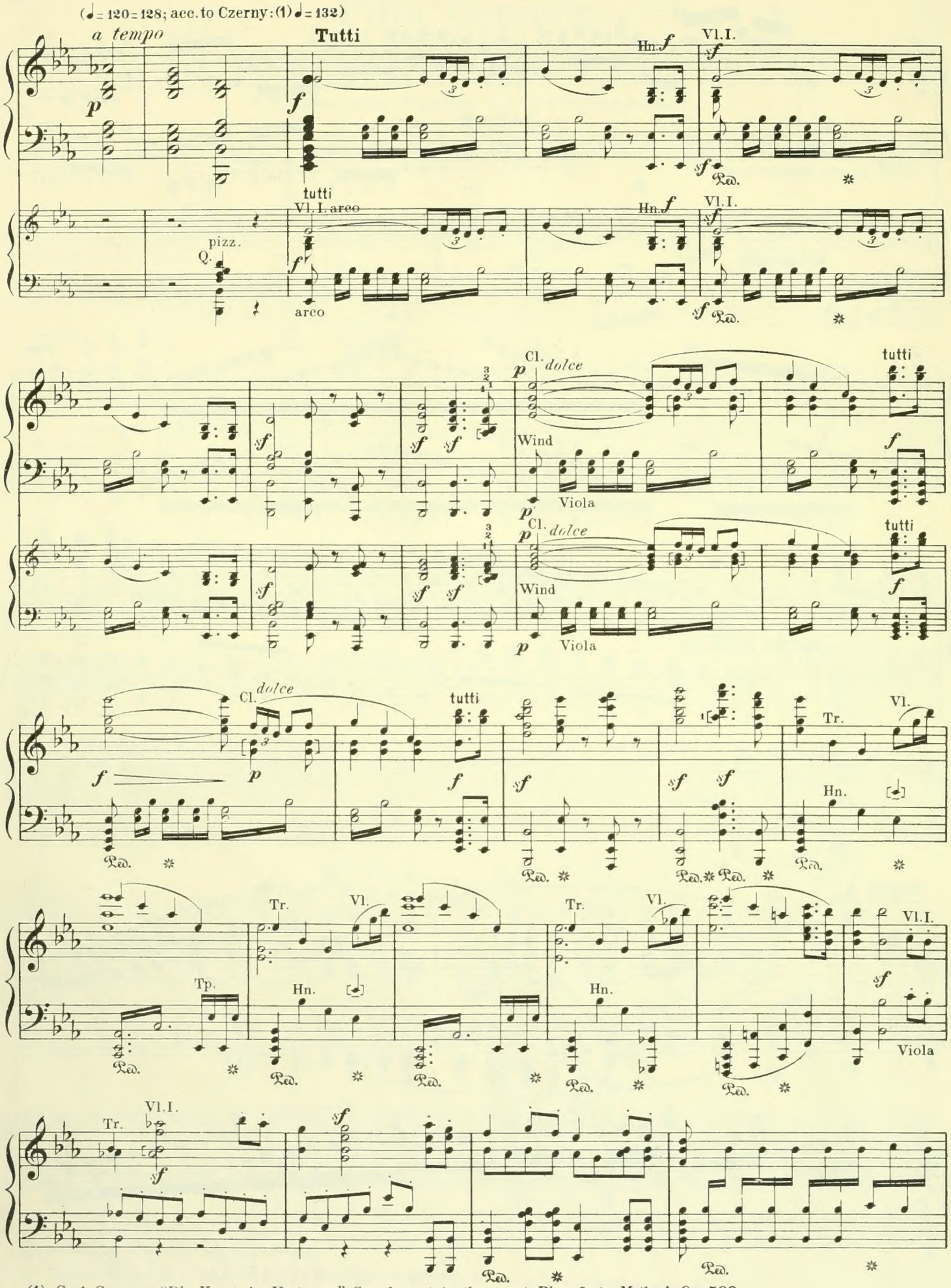
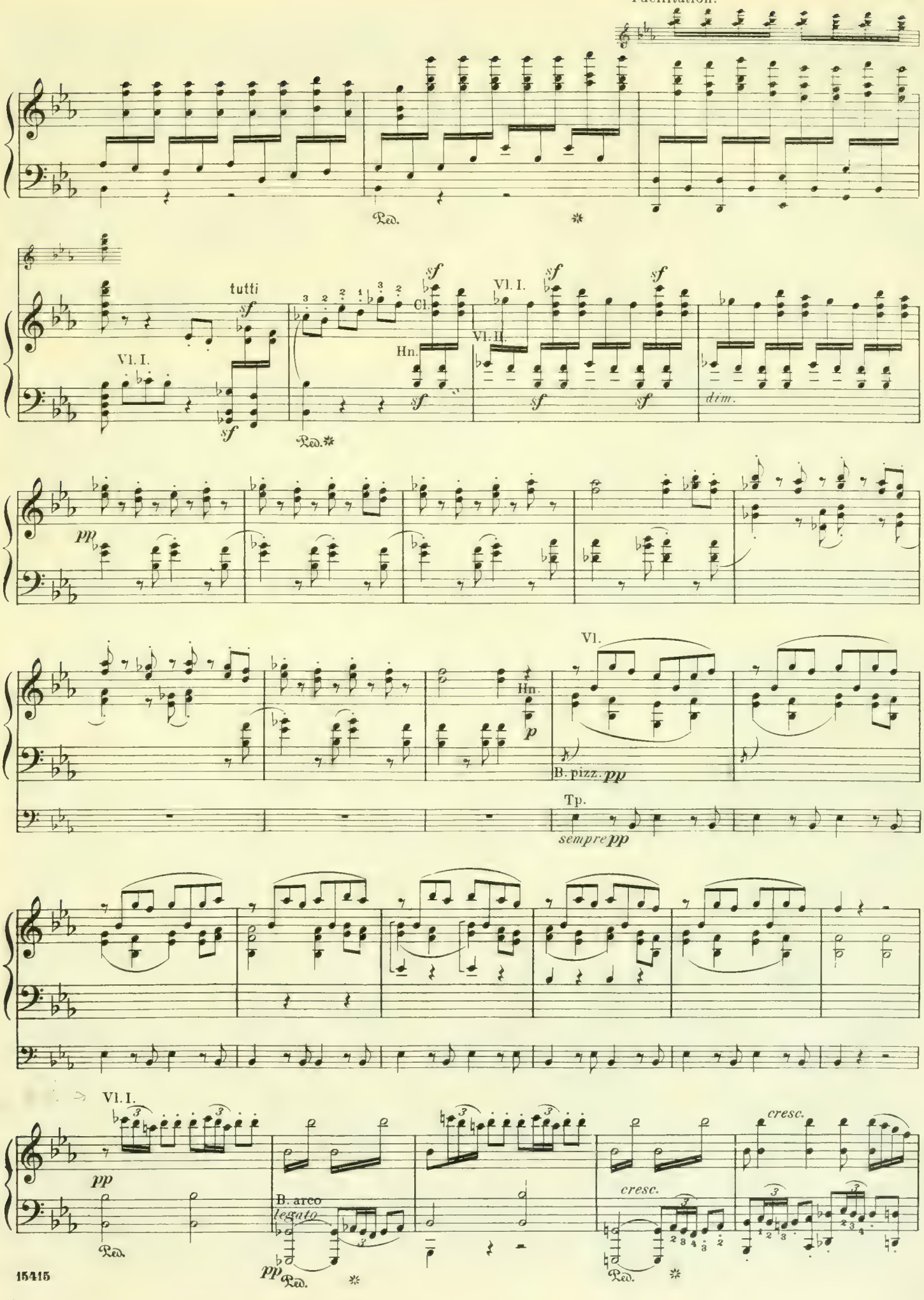
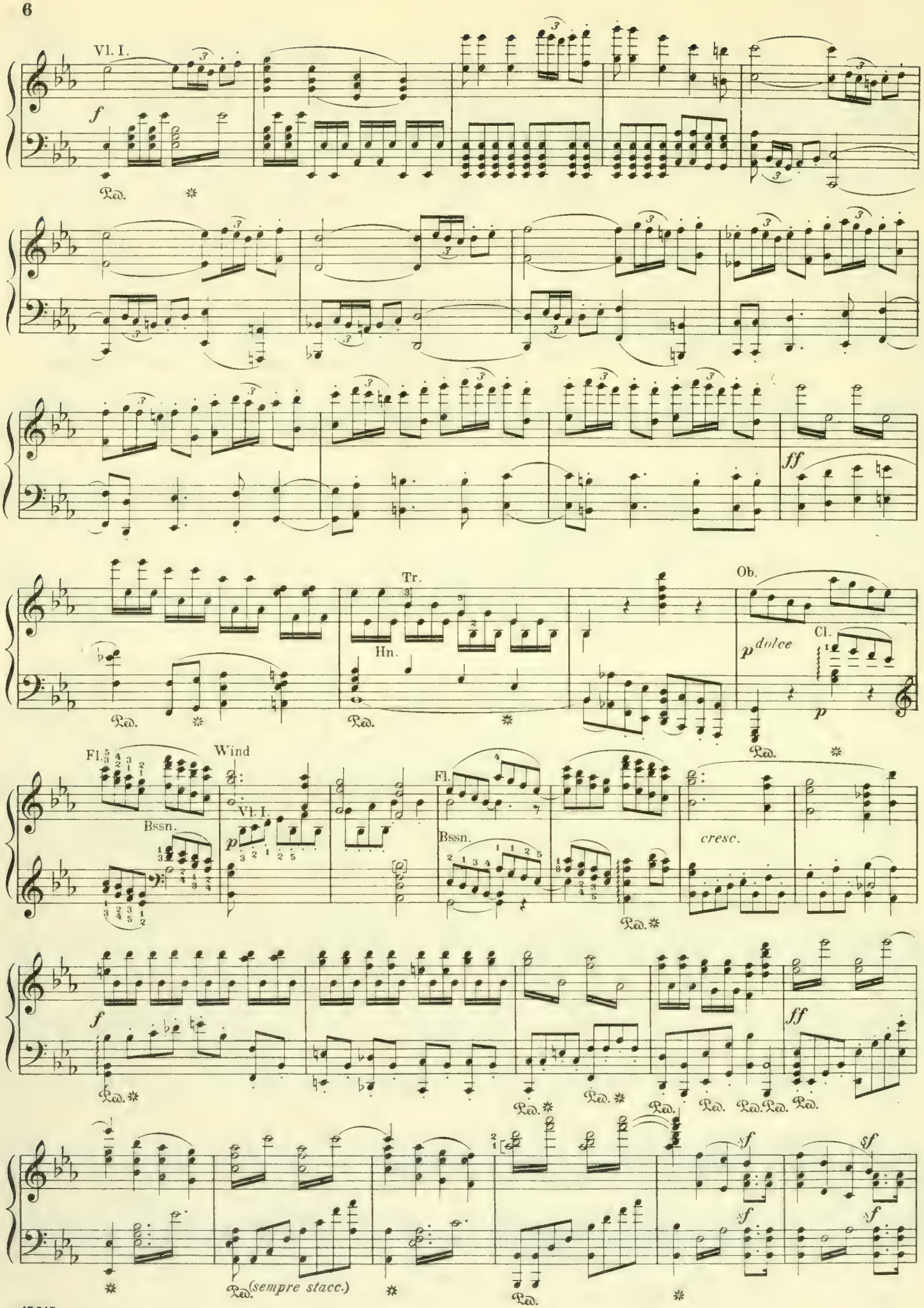
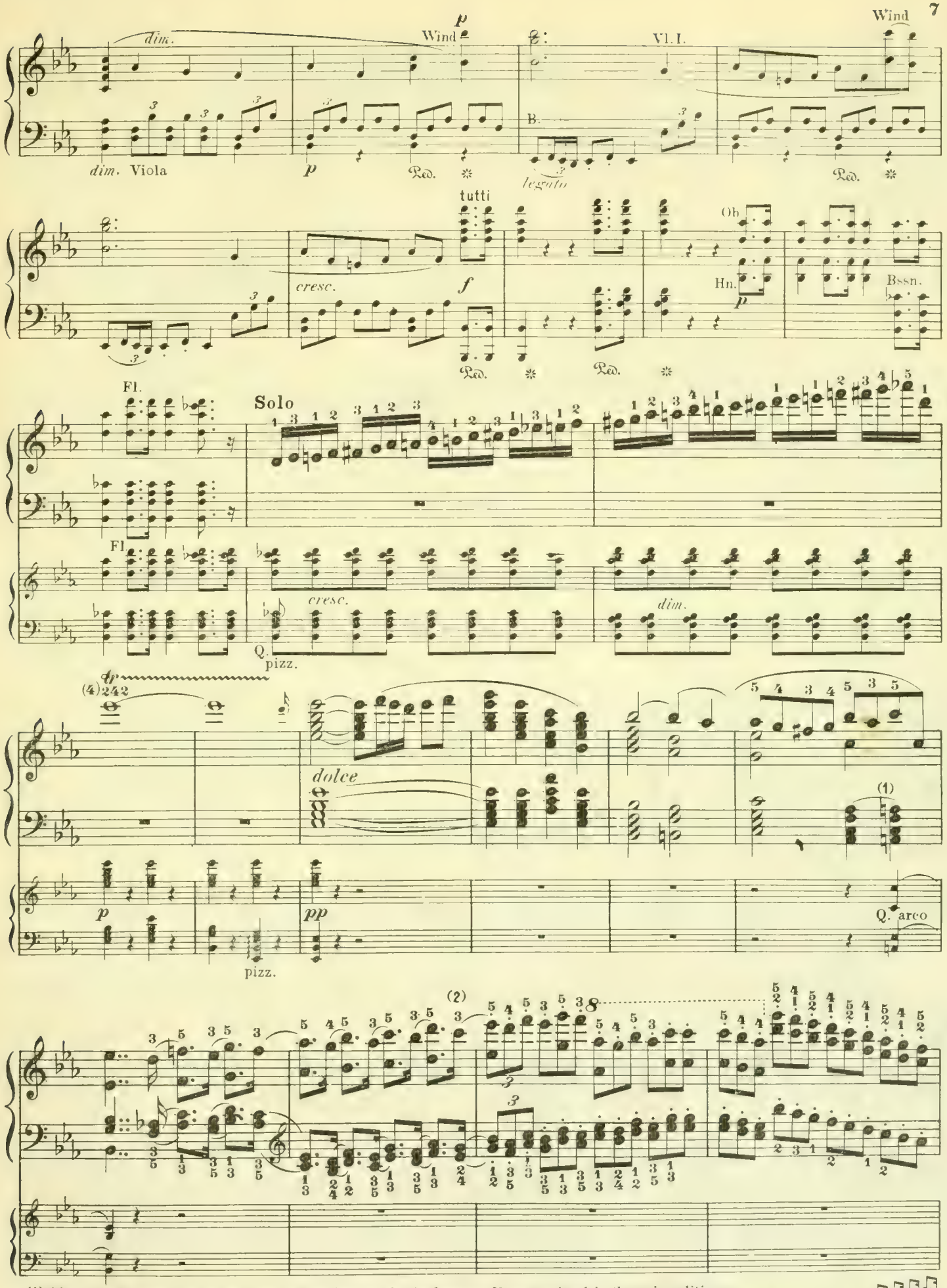


(1) Carl Czerny: "Die Kunst des Vortrags," Supplement to the great Pianoforte-Method, Op. 500.

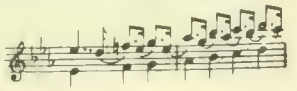

Ped.
tutti
sf
Vl. I.
Cl.
Hn.
Vl. II.
dim.
pp
Vl.
B. pizz.
Tp.
sempre pp
p
B. arco
legato
cresc.

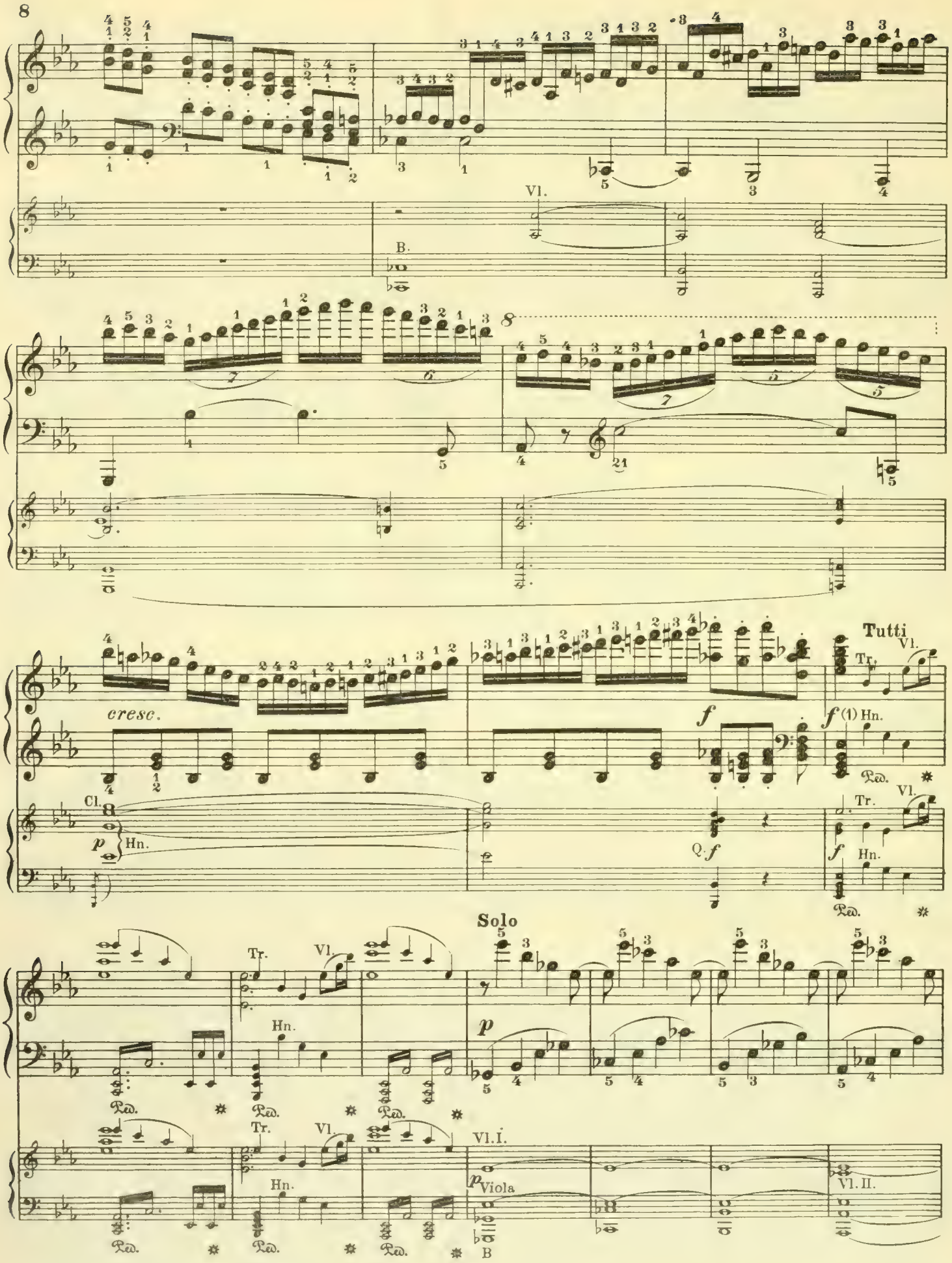

Vl. I.
f
Ped.
ff
Tr.
Hn.
Ob.
p dolce
Cl.
p
Fl.
Wind
Bssn.
Vl. I.
cresc.
(sempre stacc.)
sf



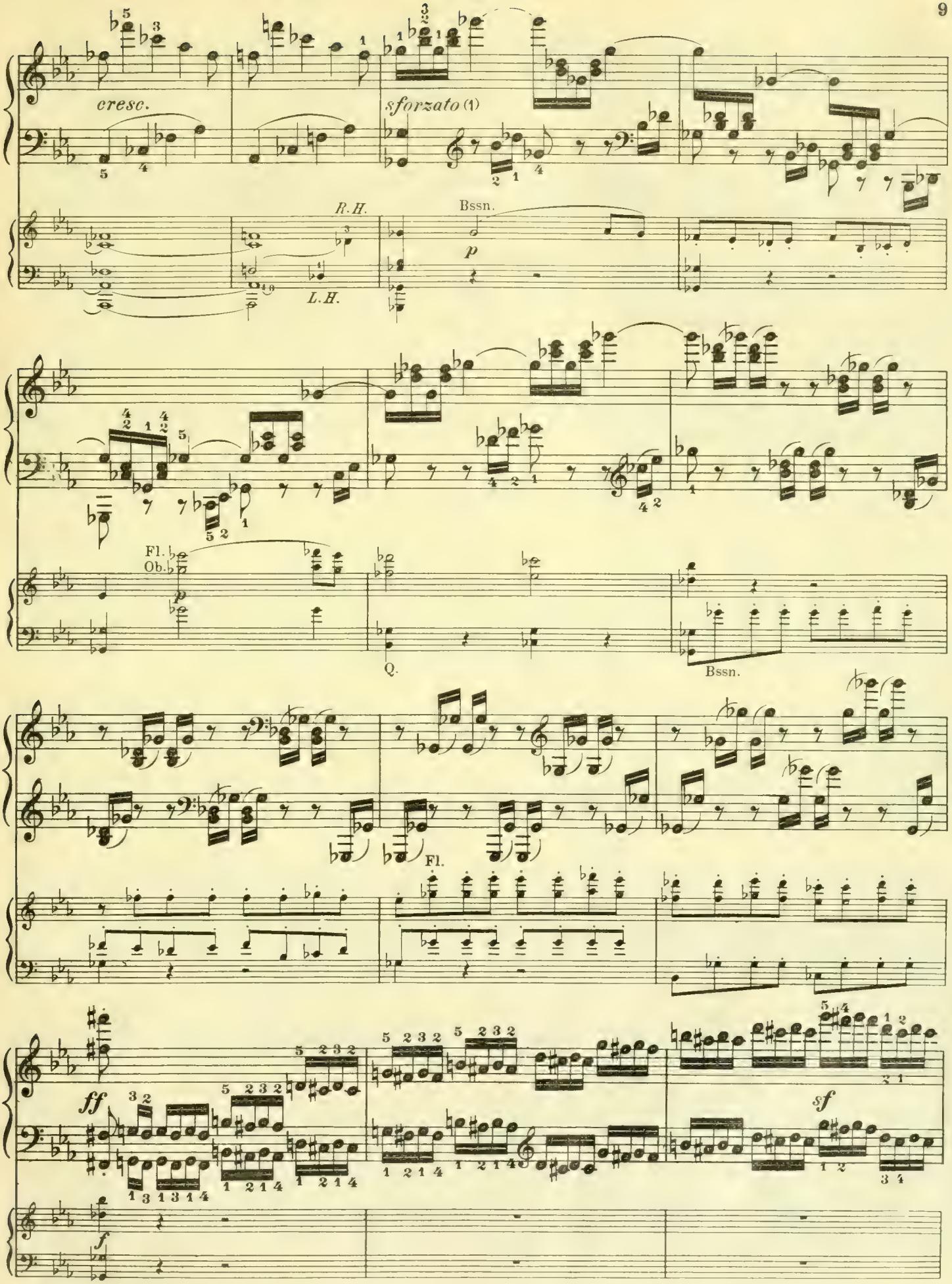
(1) The *light* slurs (also given thus in the Autogr.) in the bass staff are omitted in the orig. editions.

(2) In the last two measures the notation for the right hand, in the orig. editions, runs (improperly) thus:

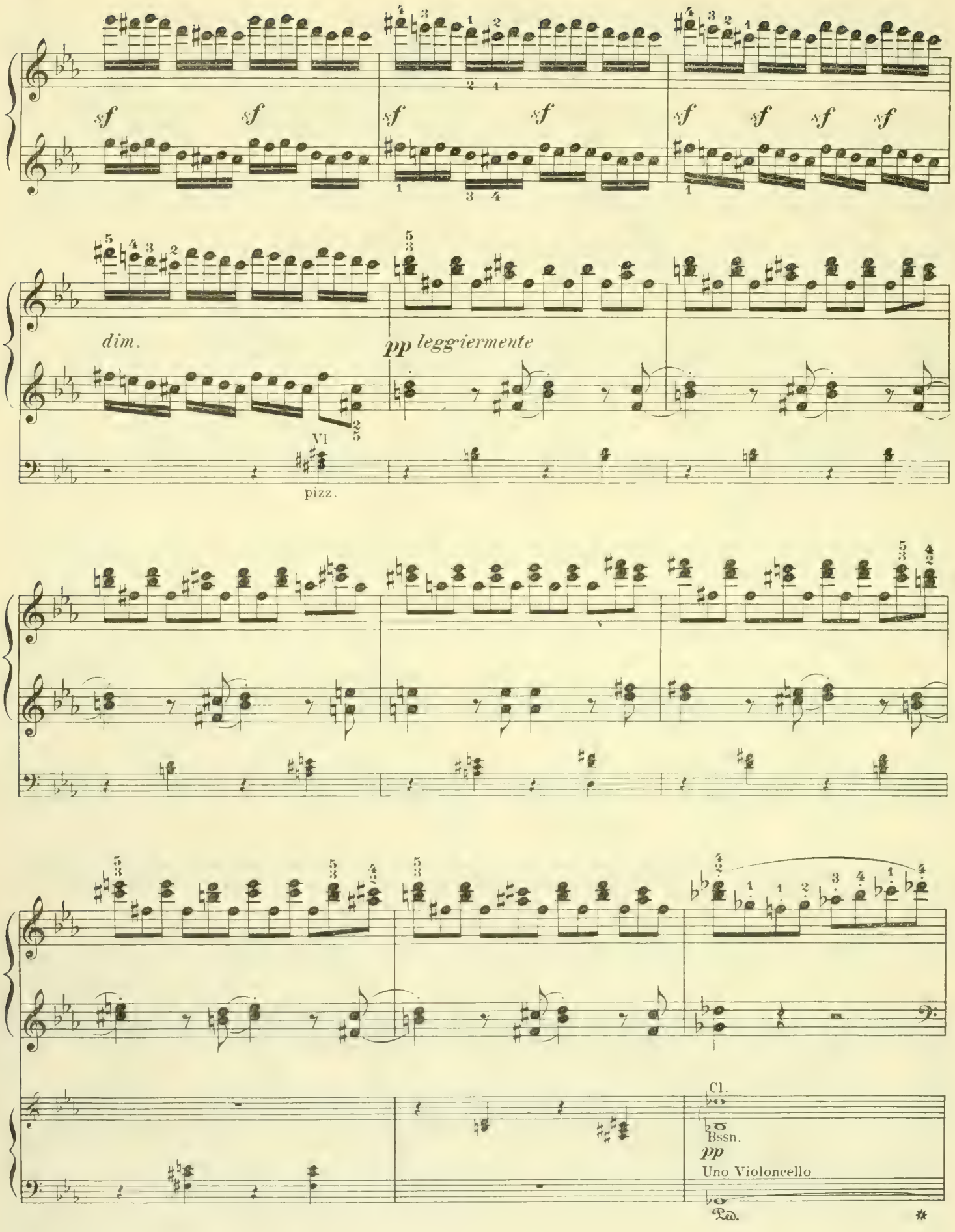


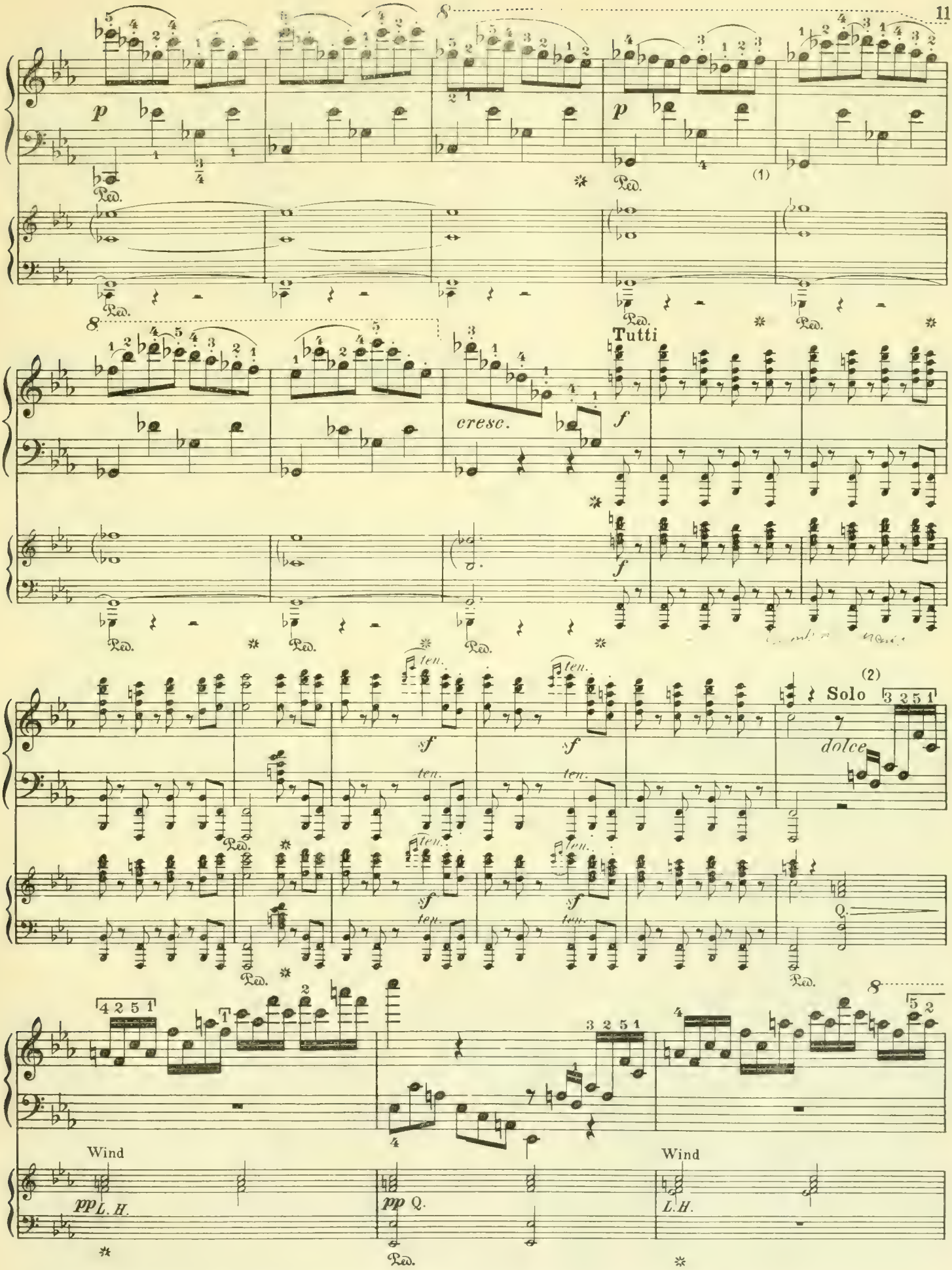


(1) This *f* is repeated in the Autogr.



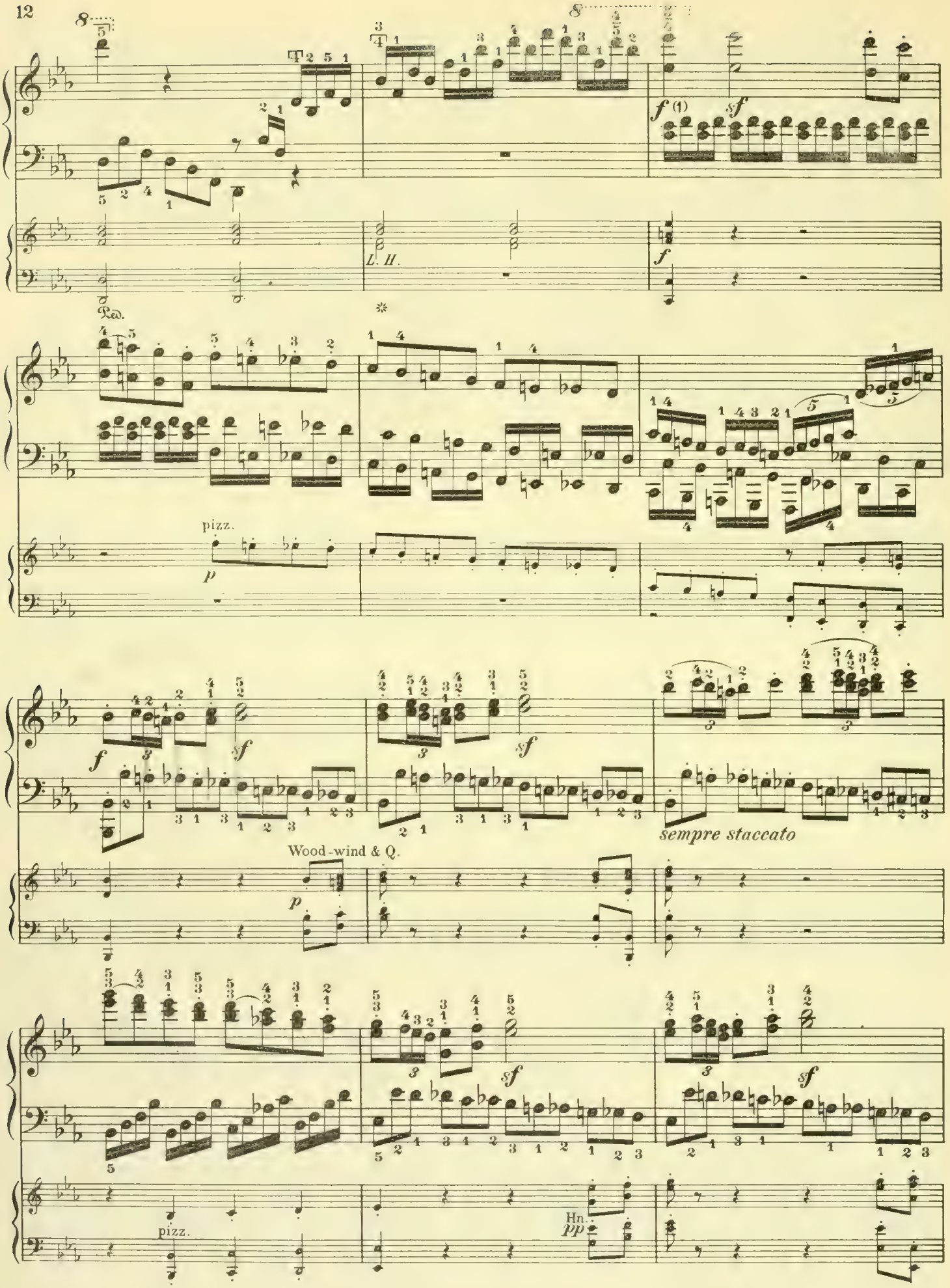
(1) Acc. to the Autogr., *"sforzato;"* in the orig. editions only *sfz* is given here, but further on *sforzato*.


sf
dim.
pp leggiermente
Vl
pizz.
Cl.
Bssn.
pp
Uno Violoncello
Ped.

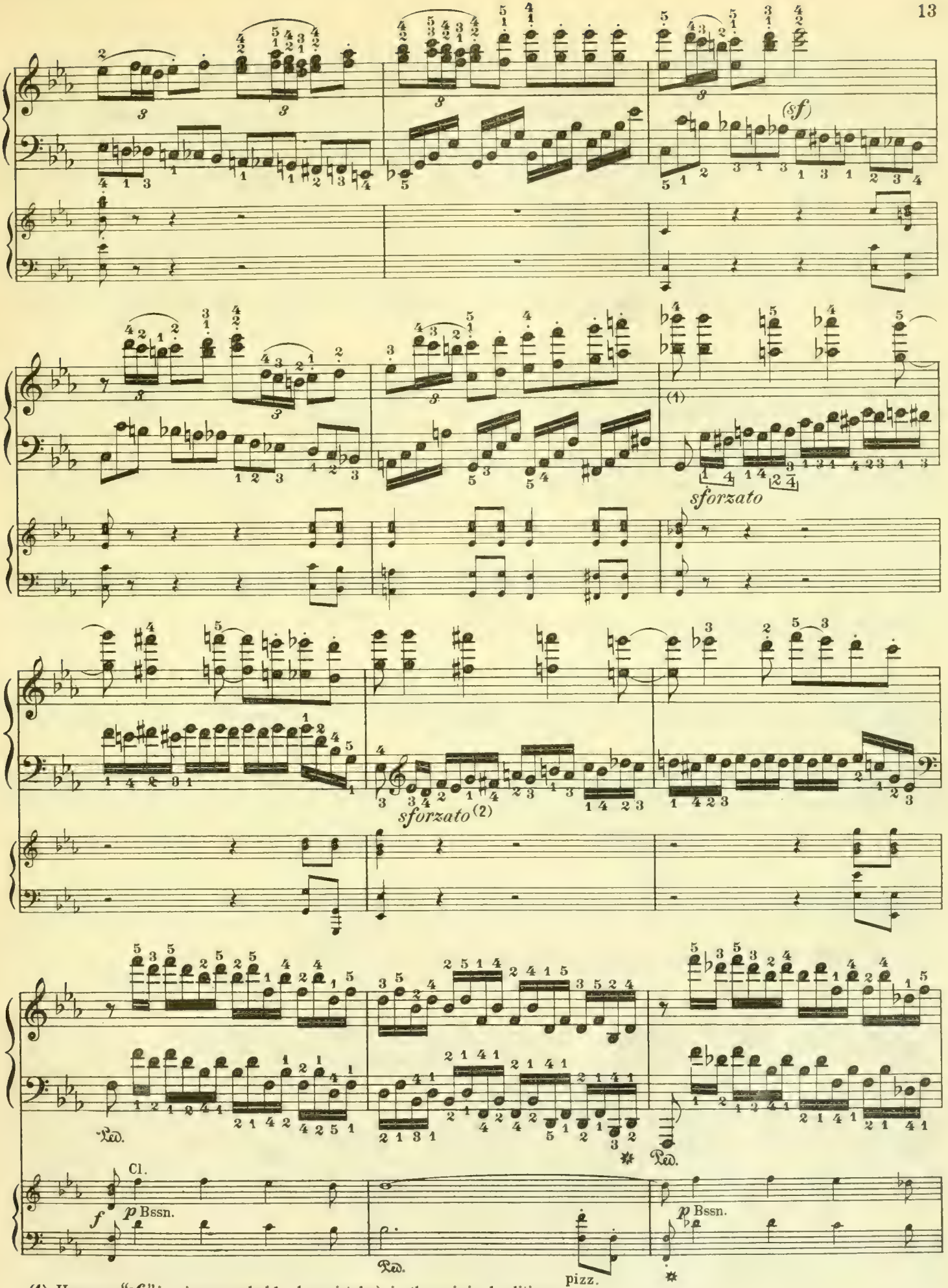


(1) On the employment of the pedal *cf.* the Notes to Op. 37 p. 23, and Op. 58, pp. 15 and 34 of our edition.

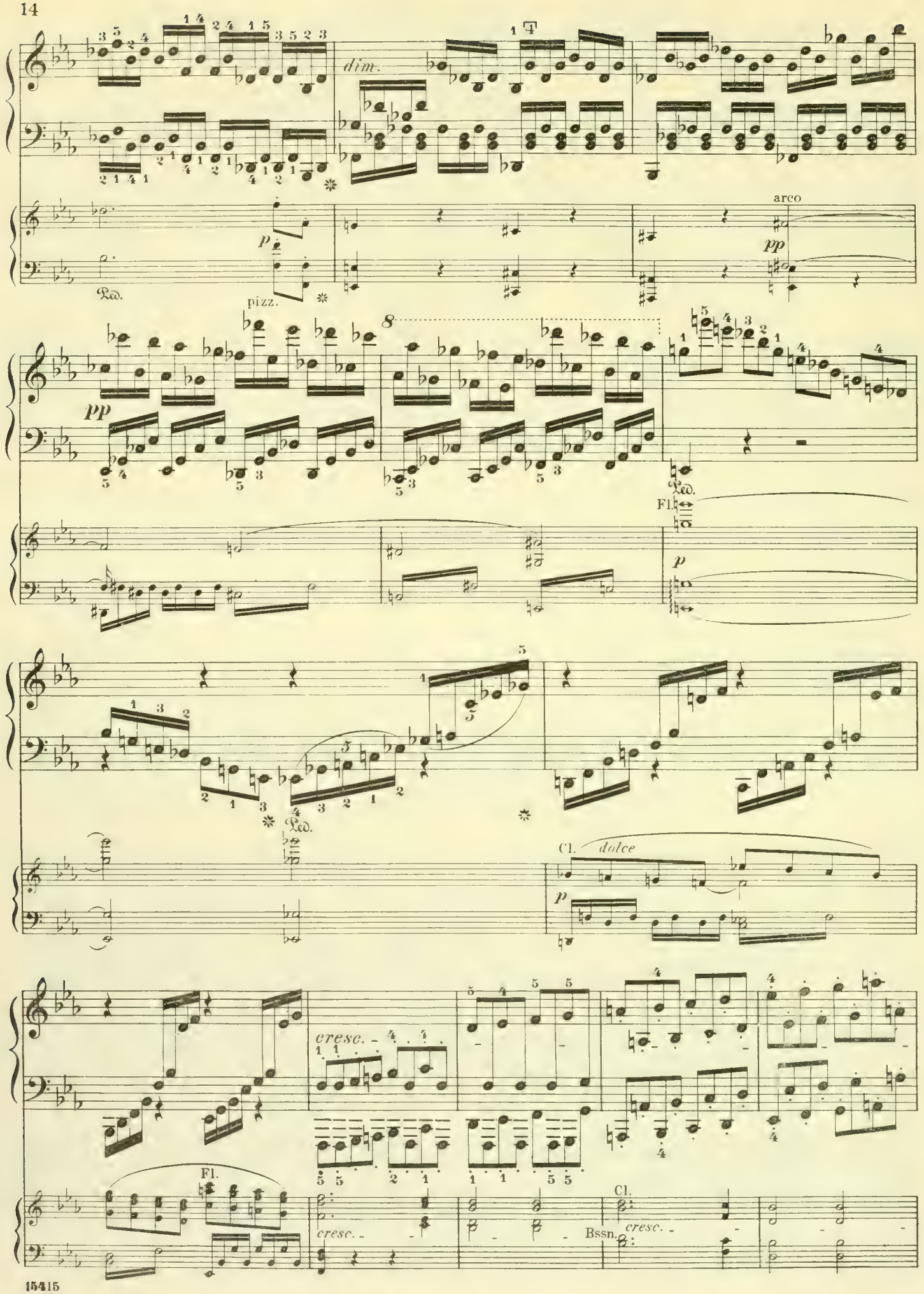
(2) ⌐¬ Fingerings of the orig. editions.

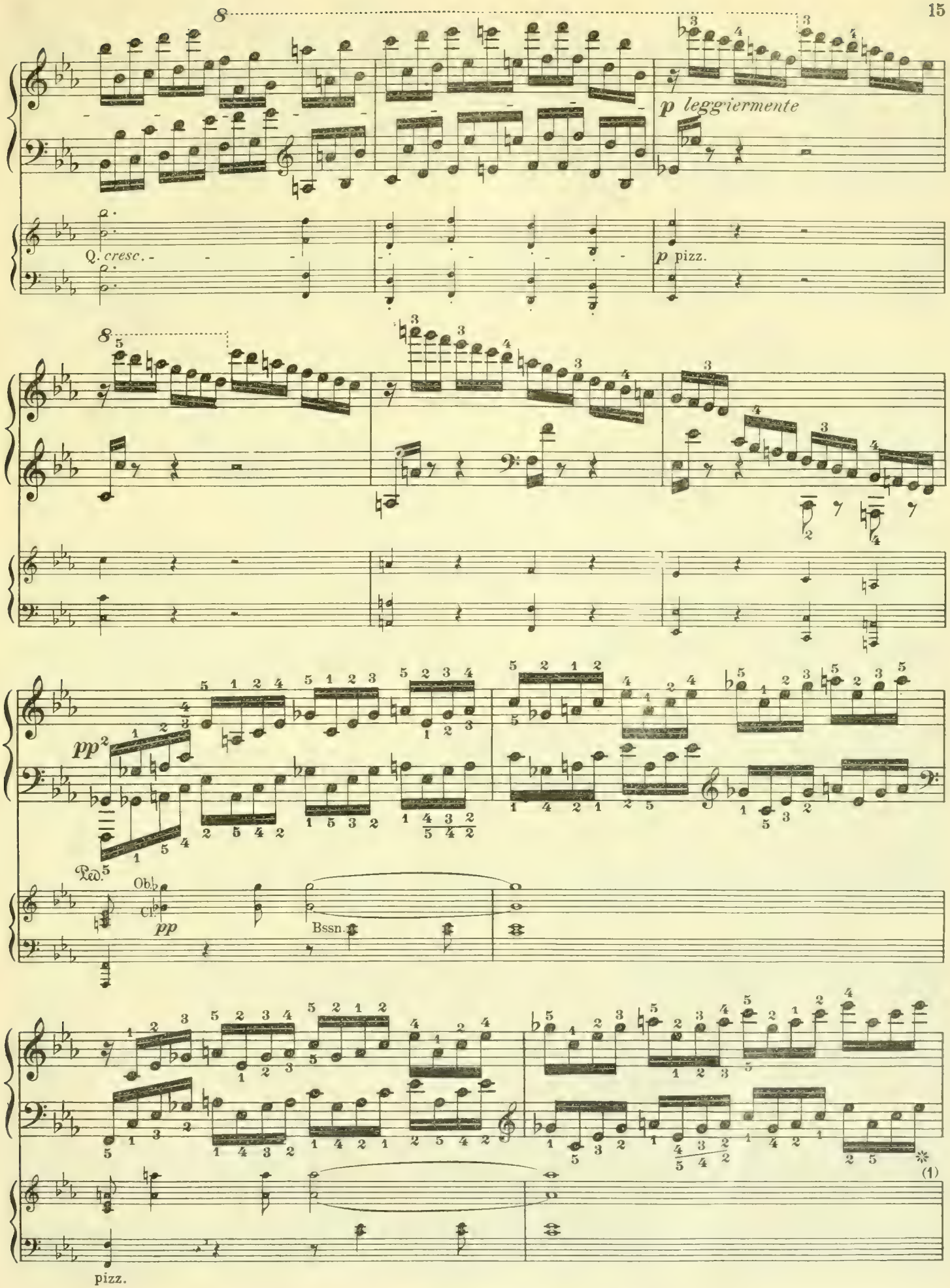


(1) *f* in analogy with the parallel passage on p. 29 (omitted in all sources).

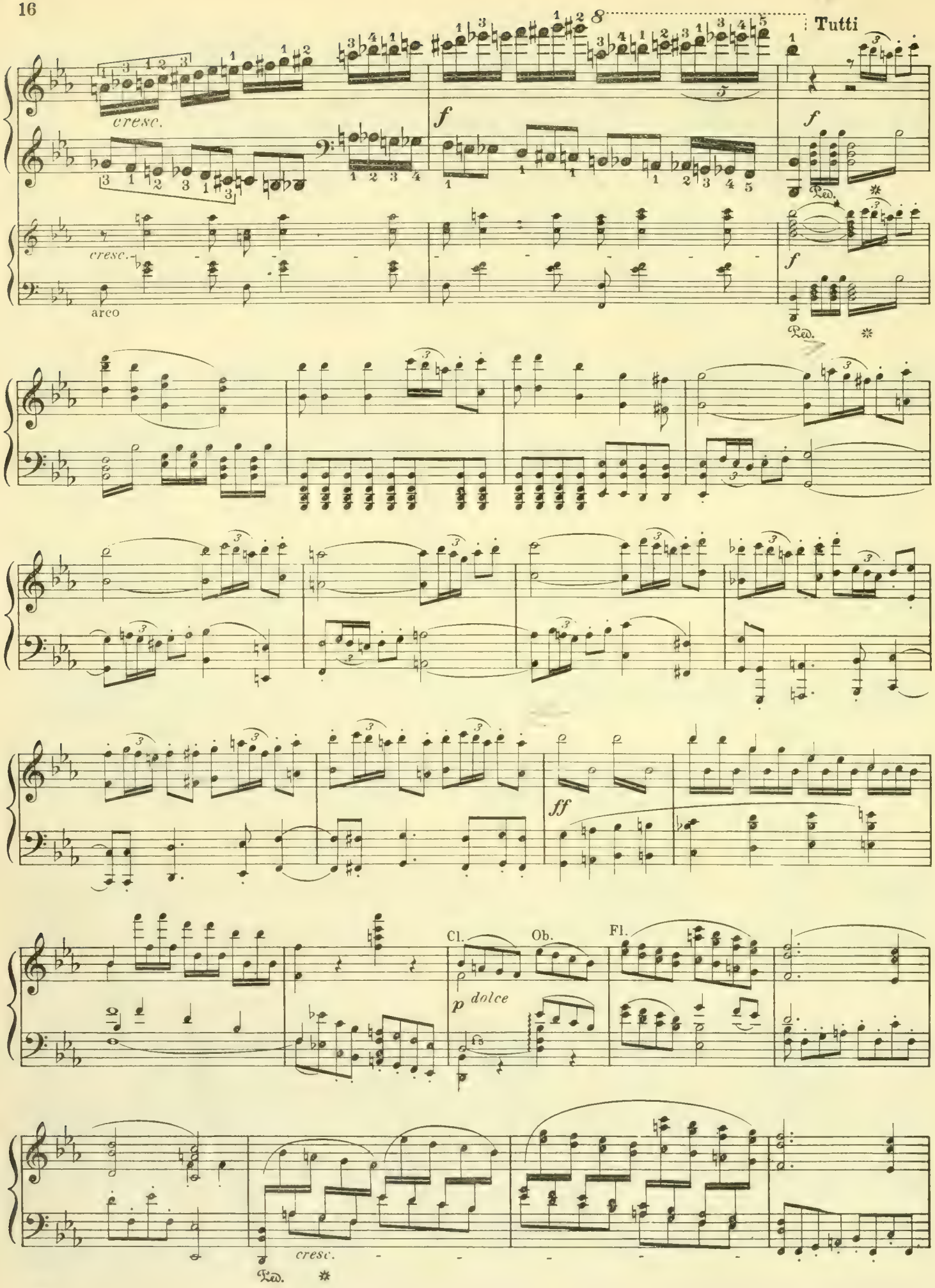


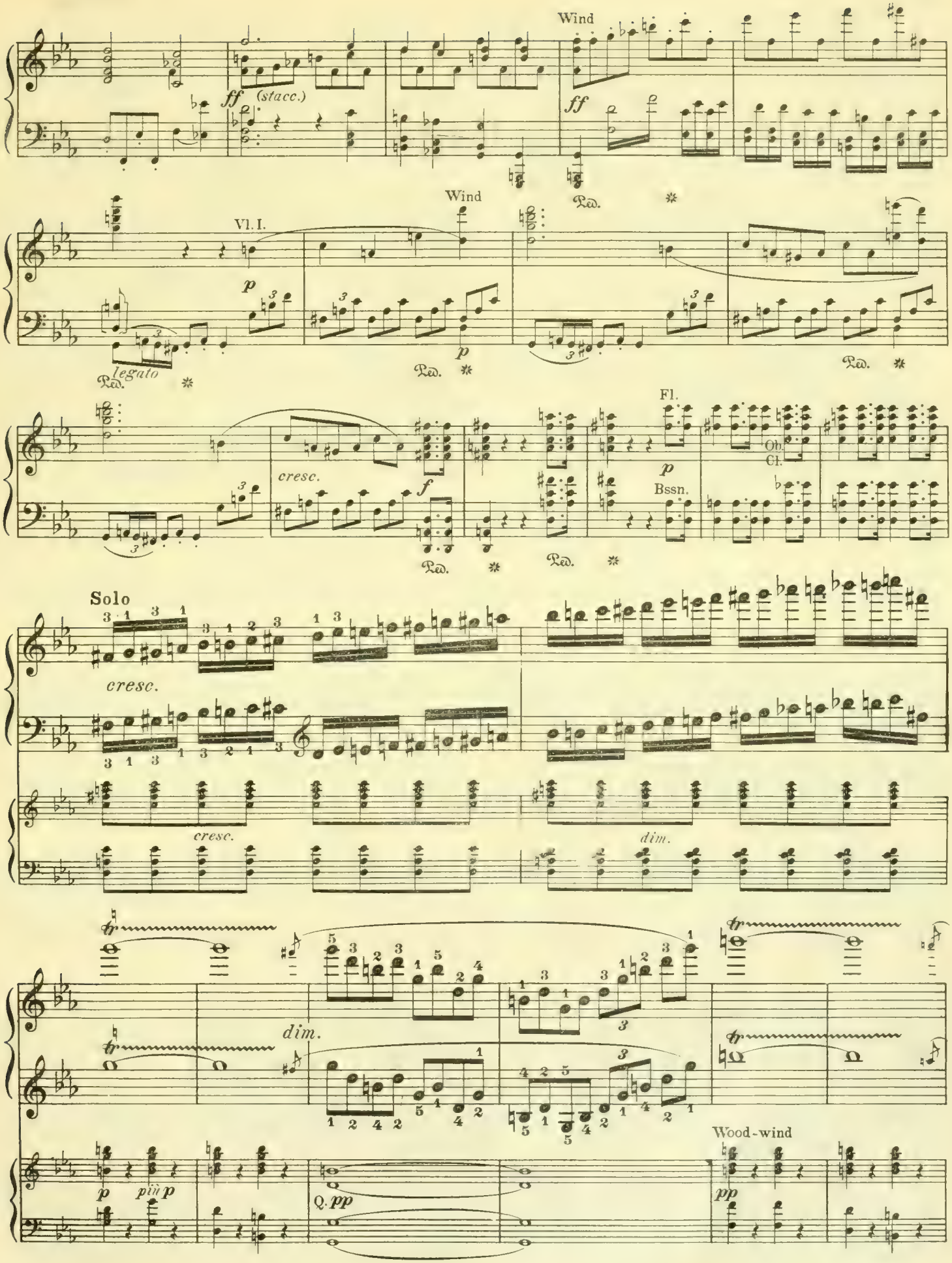
(1) Here an "*sf*" is given (probably by mistake) in the original editions.
(2) Repeated in the orig. editions.

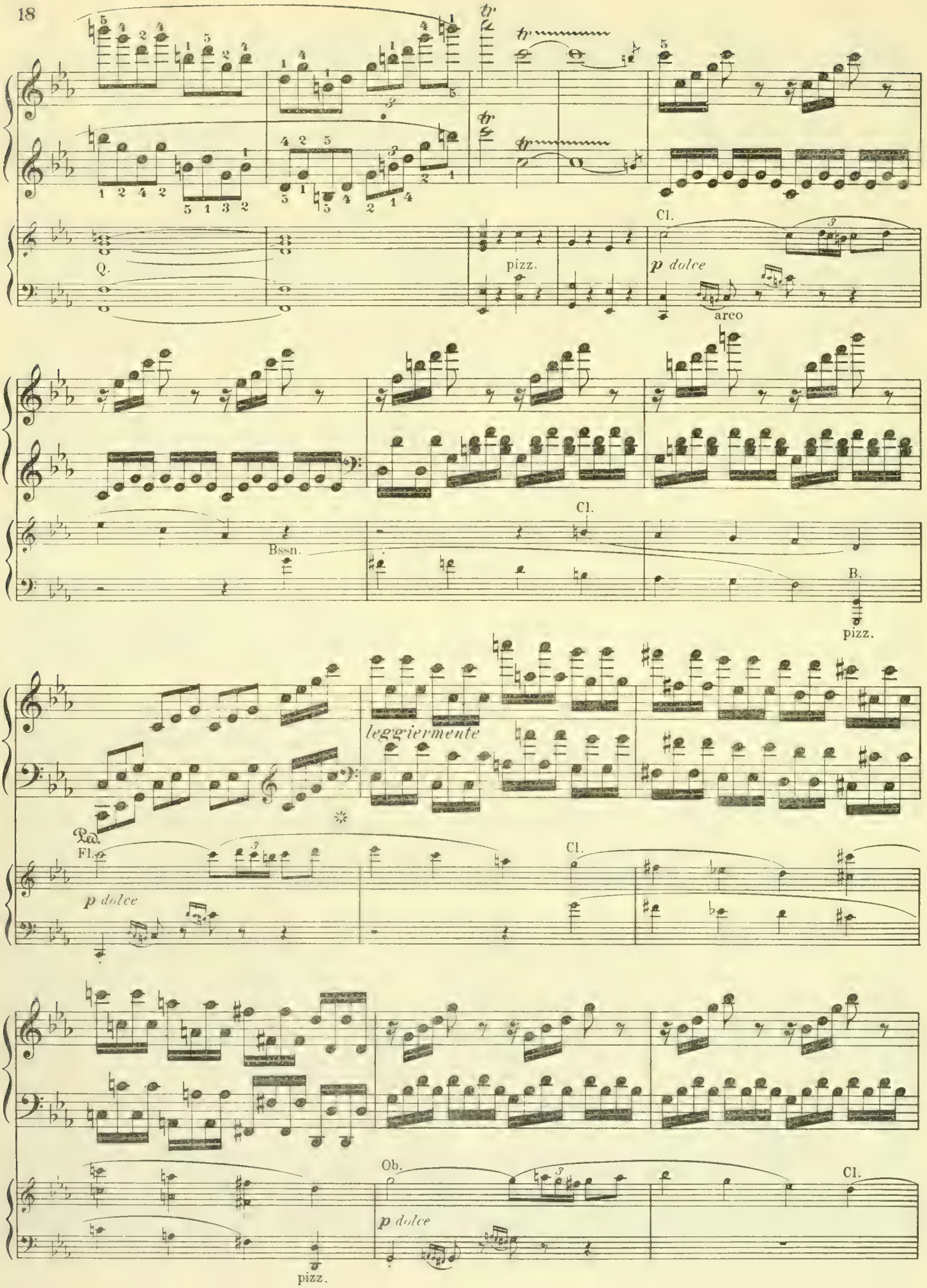

dim.
arco
pp
Ped.
pizz.
Fl.
p
Cl.
dolce
cresc.
Bssn.

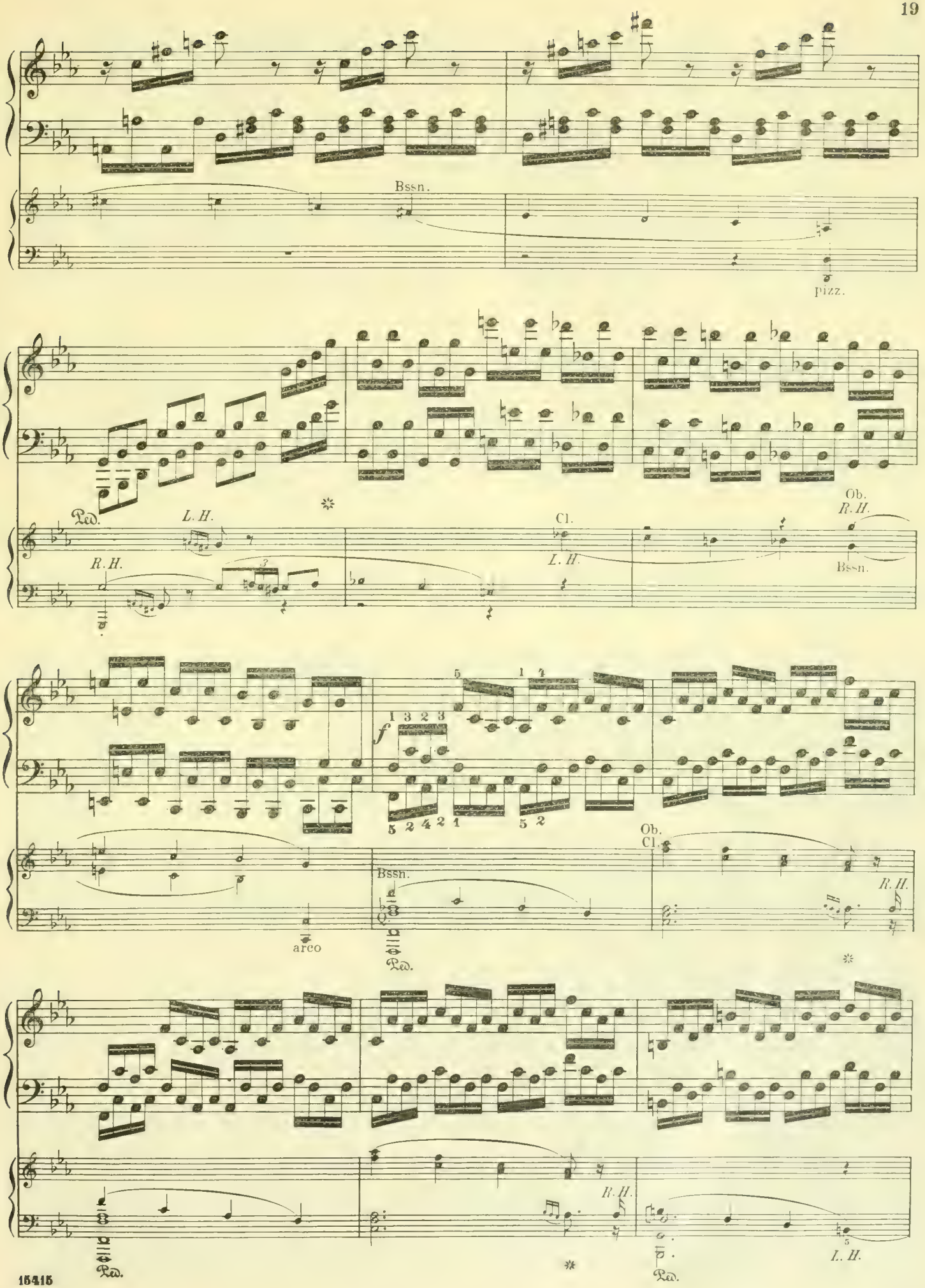


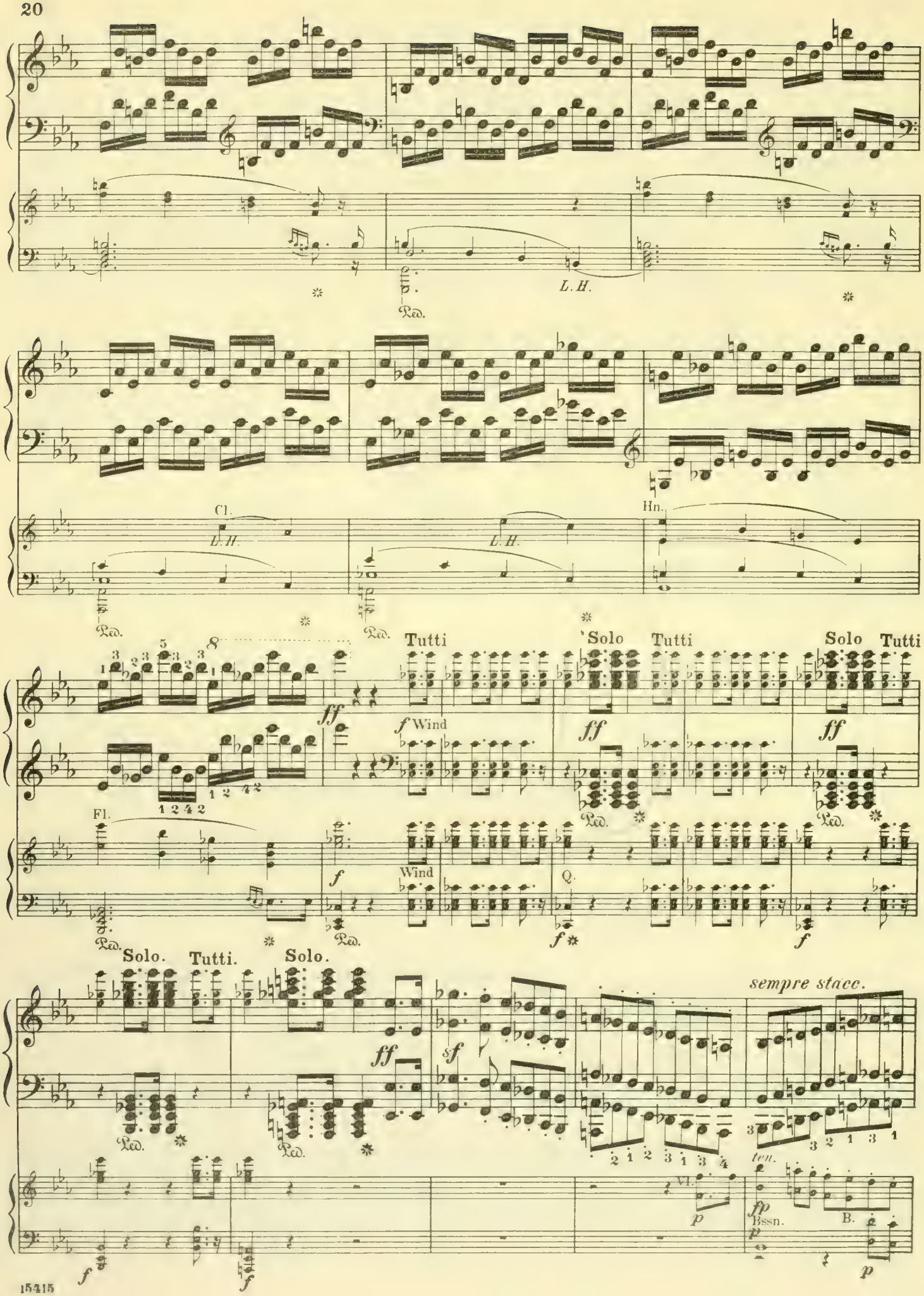
(1) This ✲ follows the parallel passage and the Autogr. (omitted in the orig. editions).


Tutti
cresc.
f
cresc.
arco
Ped.
ff
Cl.
Ob.
Fl.
p dolce
cresc.
Ped.


Wind
ff (stacc.)
ff
Ped.
Wind
Vl. I.
p
legato
Ped.
Ped.
Ped.
cresc.
f
Ped.
Ped.
Fl.
p
Bssn.
Ob.
Cl.
Solo
cresc.
cresc.
dim.
dim.
p
più p
Q. pp
Wood-wind
pp


Q.
pizz.
Cl.
p dolce
arco
Bssn.
Cl.
B.
pizz.
leggiermente
Ped.
Fl.
p dolce
Cl.
Ob.
p dolce
Cl.
pizz.


Bssn.
pizz.
Ped.
L. H.
R. H.
Cl.
L. H.
Ob.
R. H.
Bssn.
f
1 3 2 3
5 2 4 2 1
5 2
Ob.
Cl.
Bssn.
R. H.
arco
Ped.
R. H.
Ped.
L. H.


L.H.
Ped.
Cl.
Hn.
Tutti
Solo
Tutti
Solo
Tutti
ff
f Wind
Fl.
Wind
Q.
Solo.
Tutti.
Solo.
sempre stacc.
sf
ten.
Vl.
fp
Bssn.
B.
p

sf

Bssn.

fp

sf sempre stacc.

dim.

fp

p sempre più p

fp

sempre più p

8 (1)

ten.

Vl.I.

sempre più p

ten.

Vl.II.

ten.

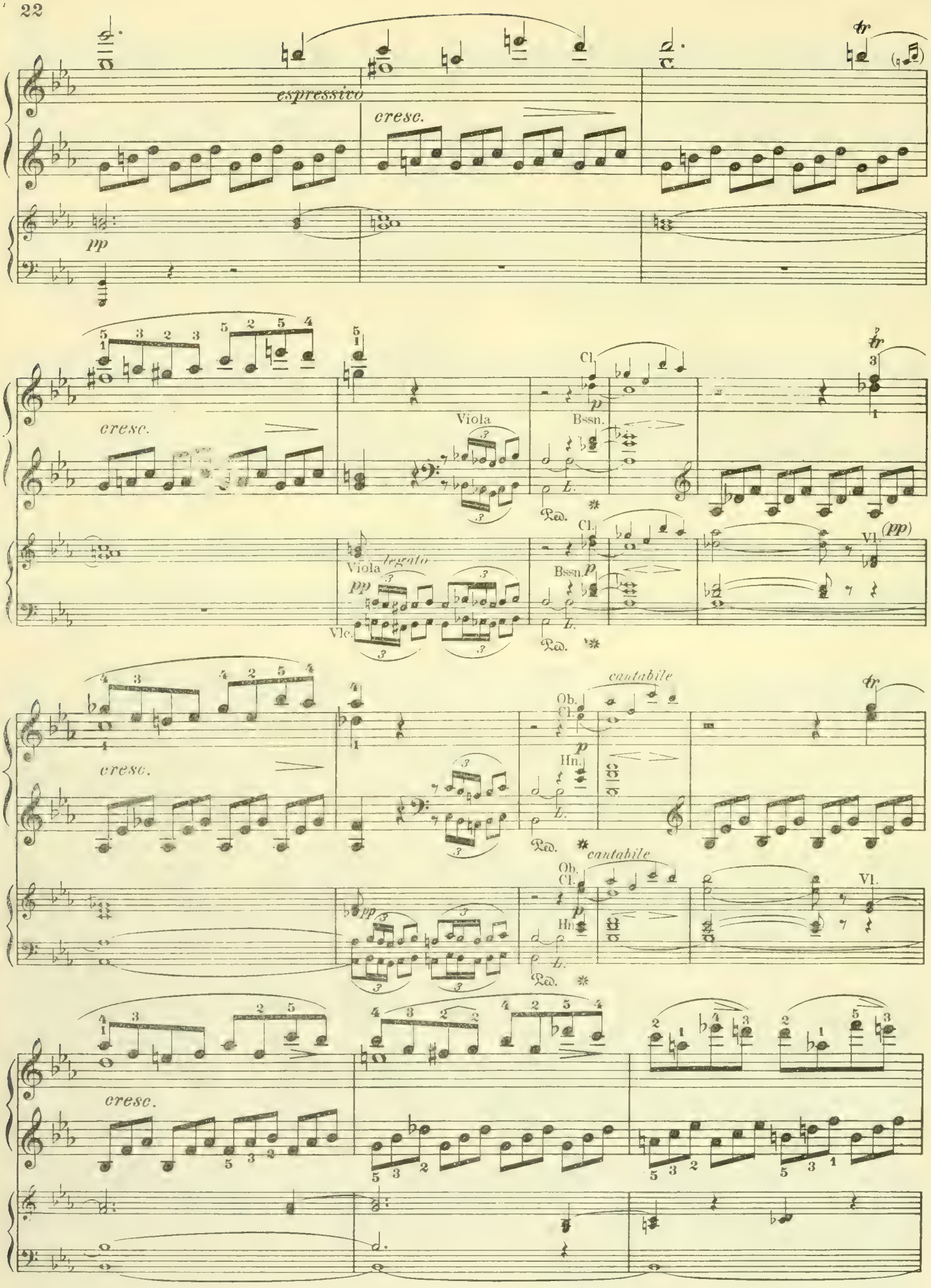
B.

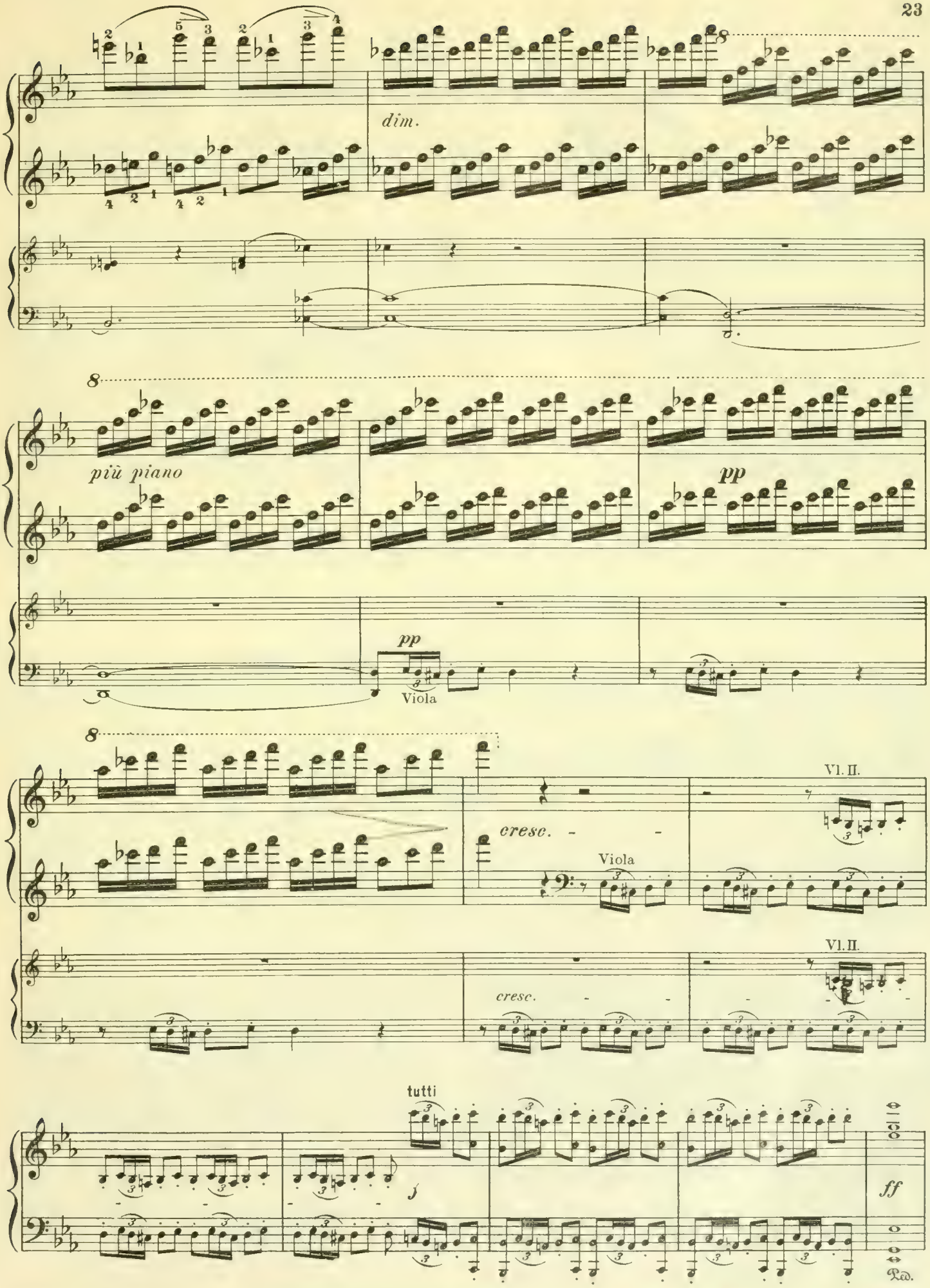
più p

Vl.

Bssn.

(1) Execution, on our modern pianos:


espressivo
cresc.
pp
Cl.
Viola
Bssn.
Vl.
(pp)
legato
Vlc.
cantabile
Ob.
Hn.



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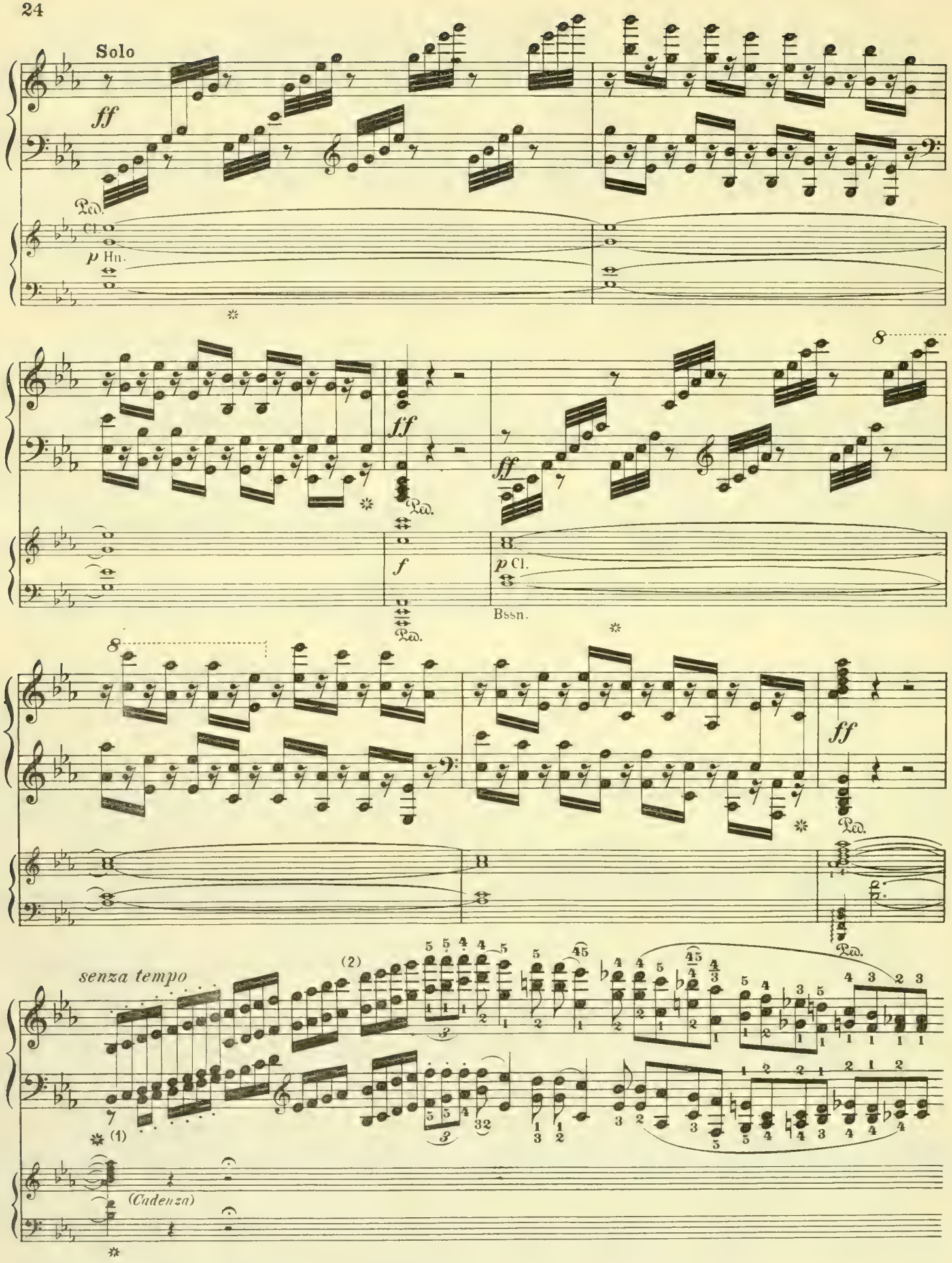
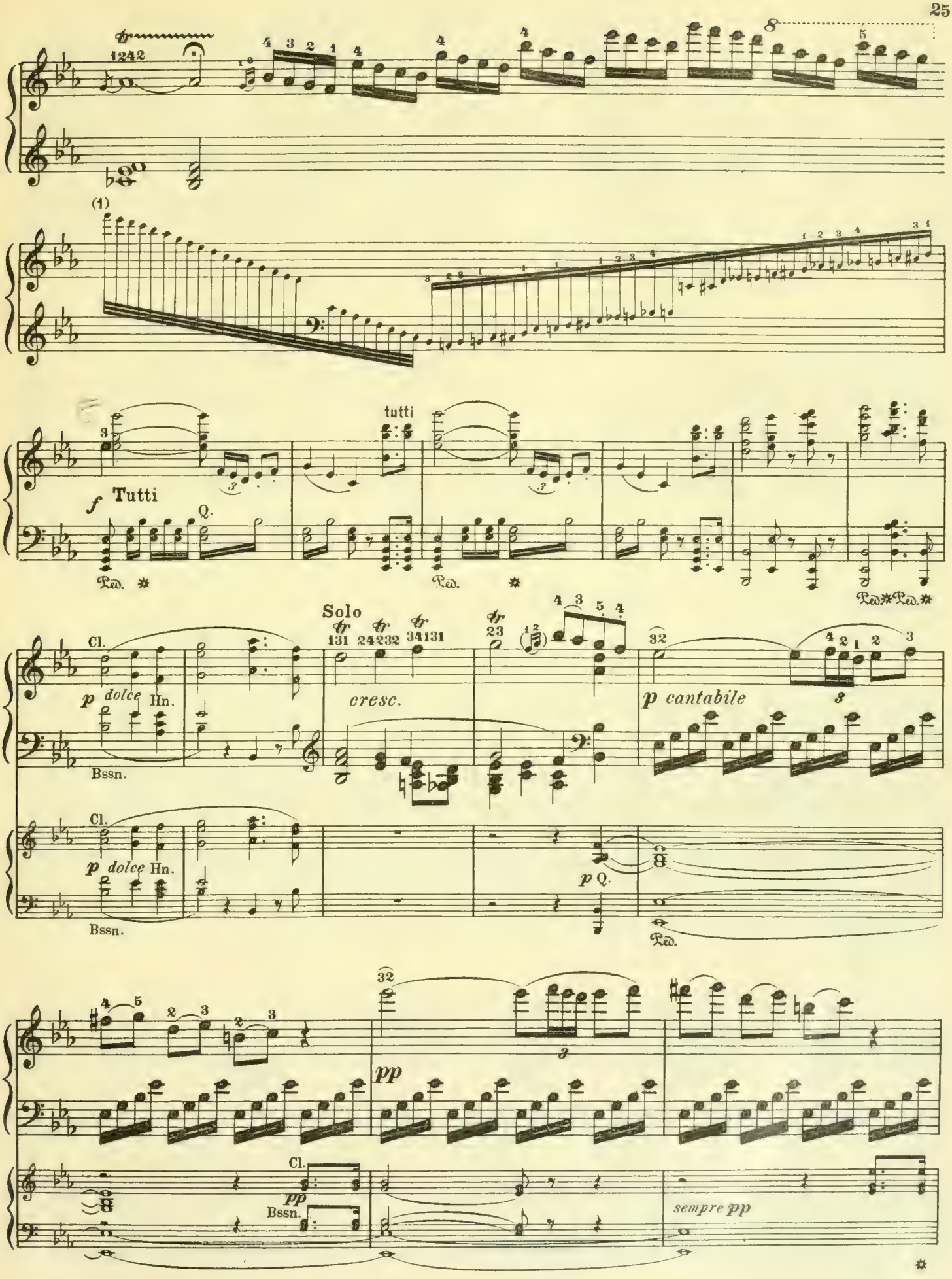
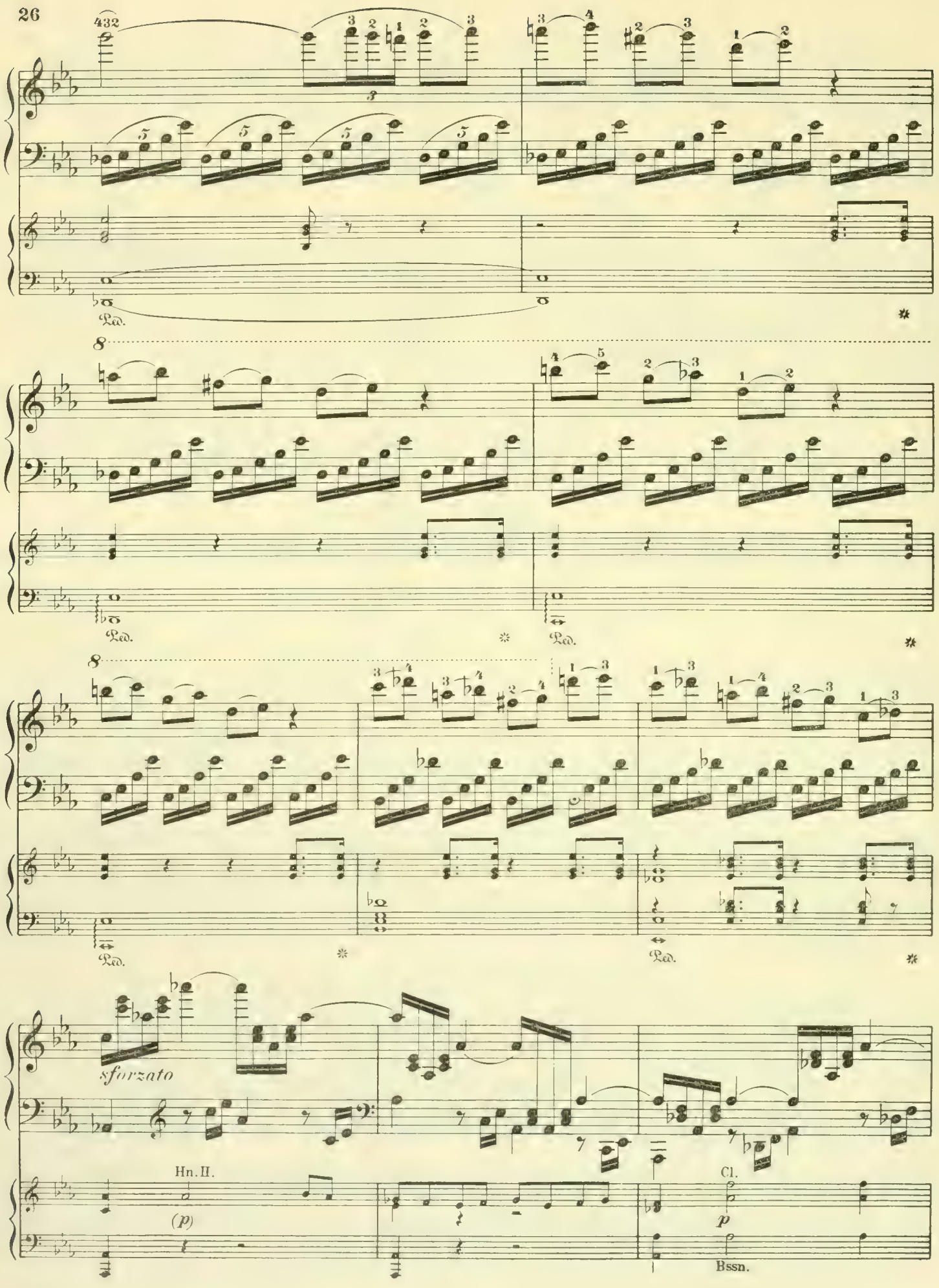
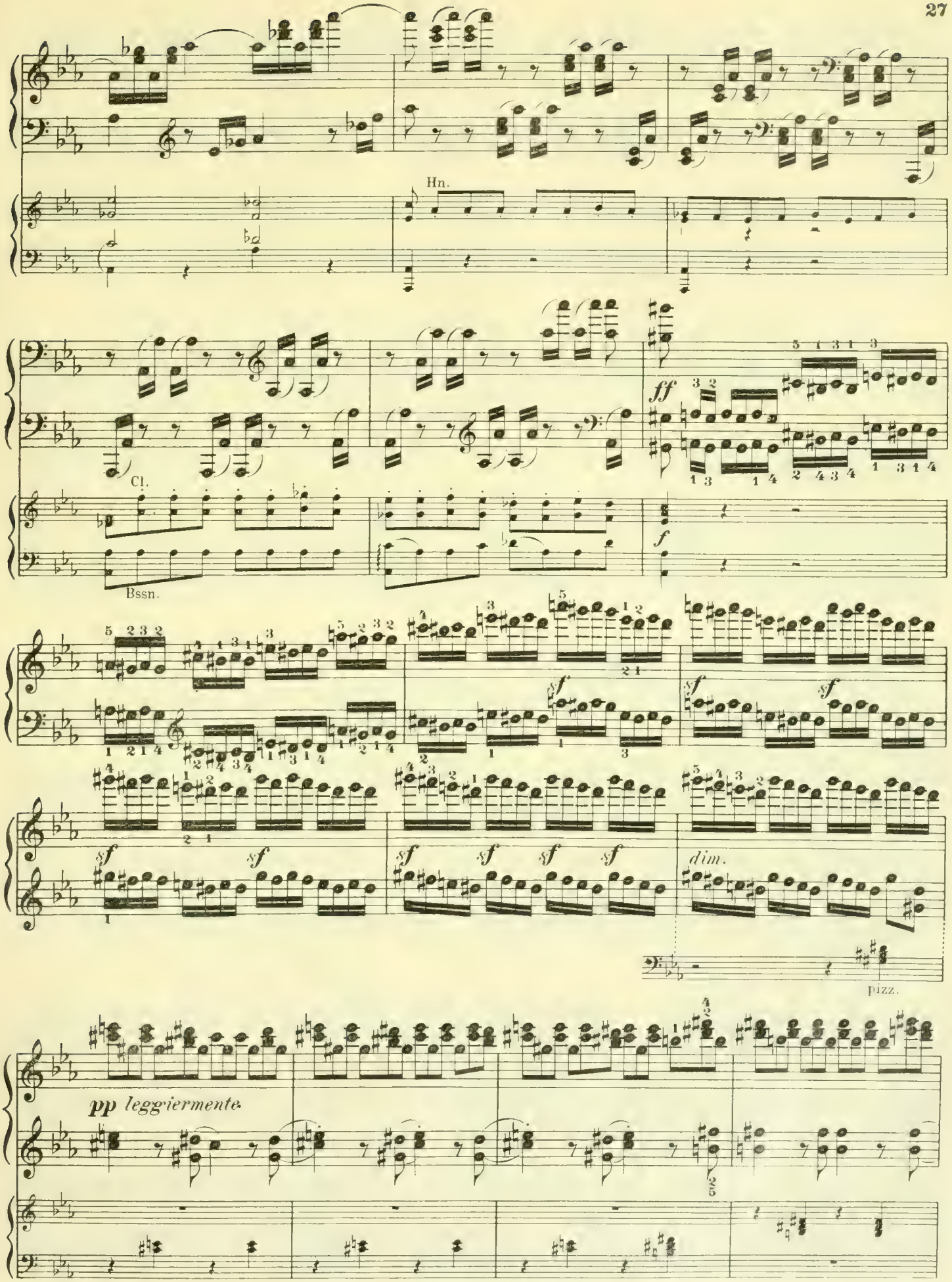


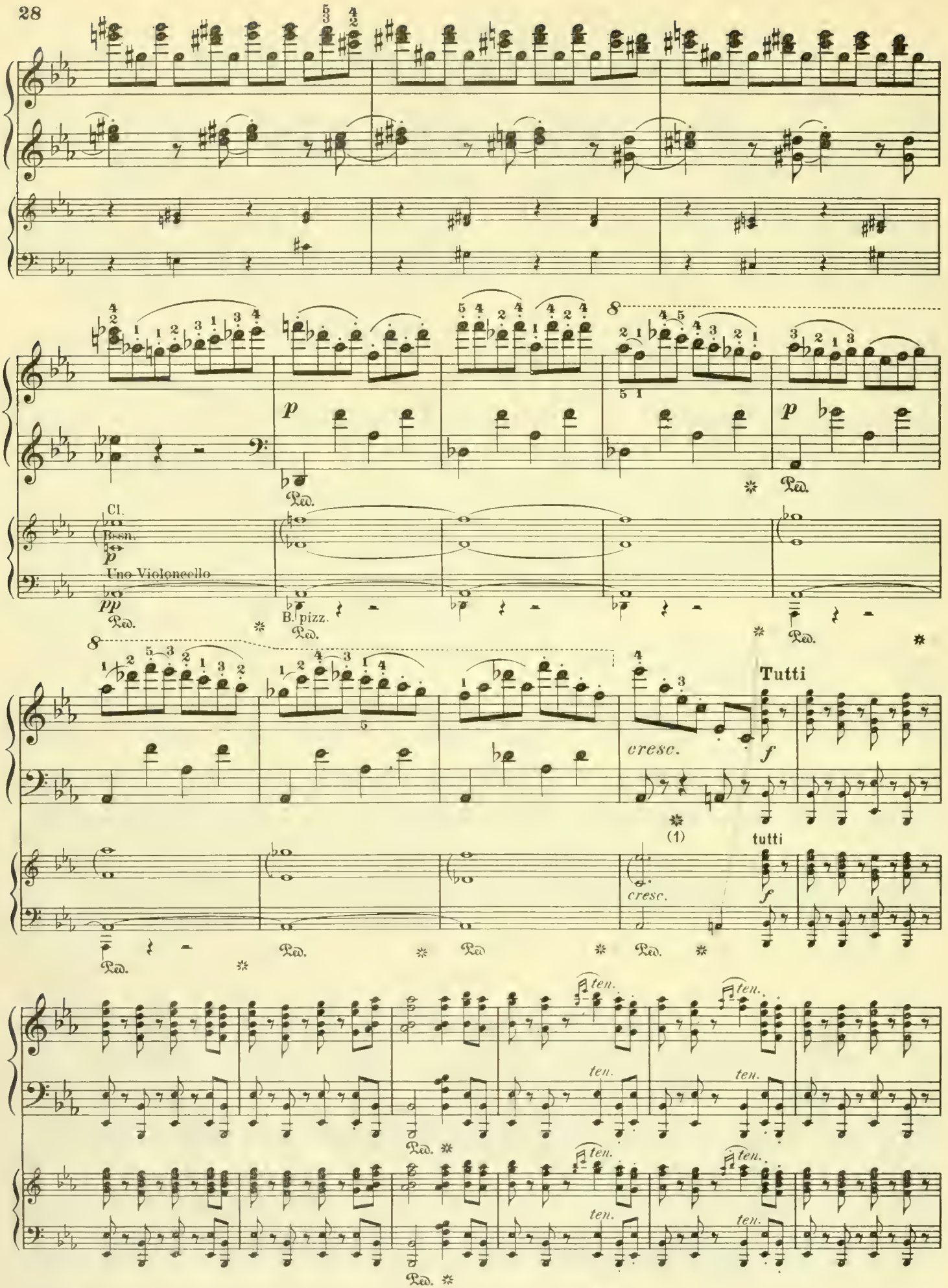
(1) In Edition B, ✲ is given (omitted in A and the Autogr.).
(2) A bar given here in the orig. editions is omitted in the Autogr. (erased: end of the page).



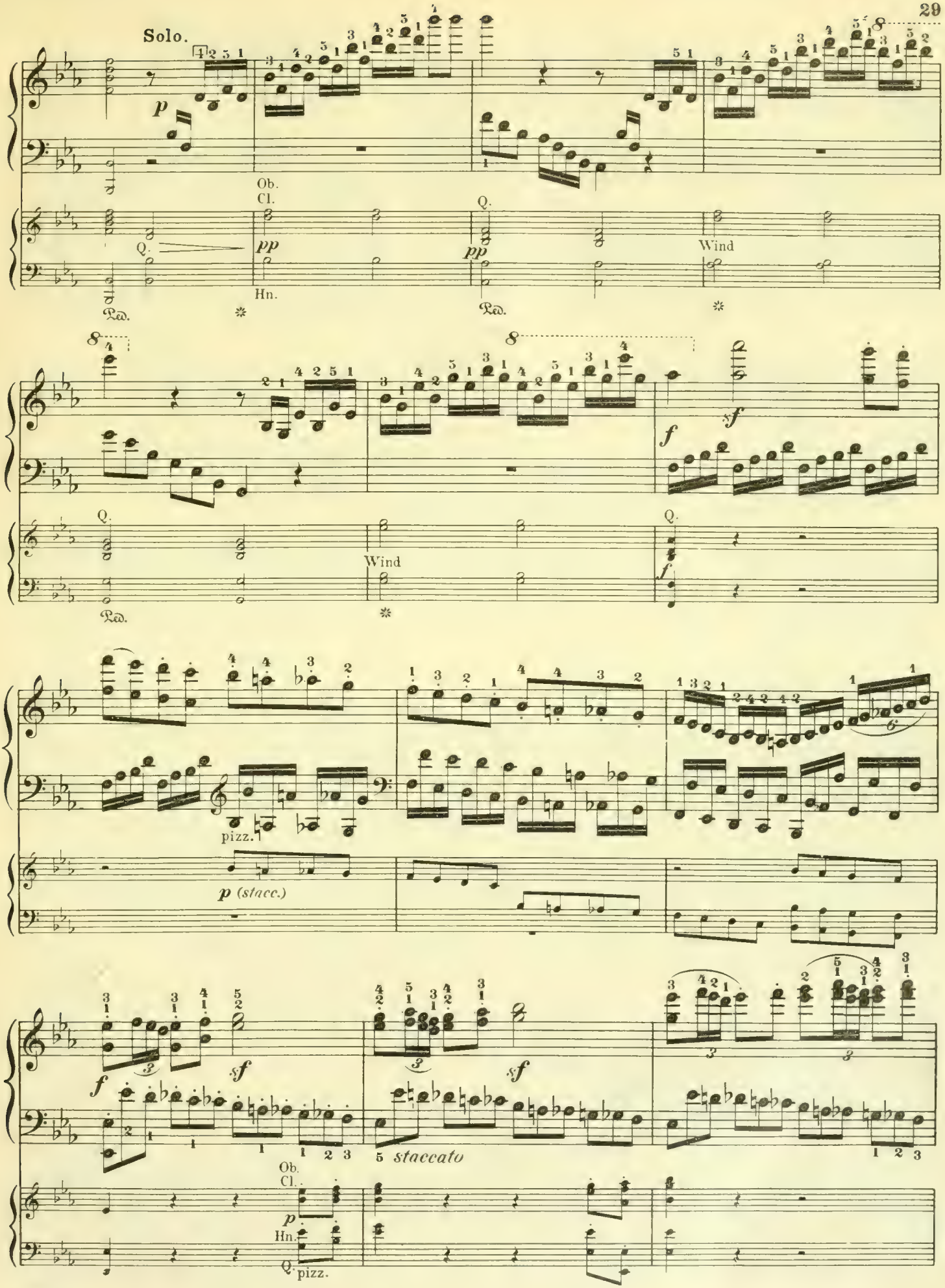
(1) In large note-heads, in the orig. editions.


sforzato
Hn. II.
(p)
Cl.
p
Bssn.


Hn.
Cl.
Bssn.
ff
f
sf
dim.
pizz.
pp leggiermente



(1) In the Autogr., and likewise in the paralled passage in the orig. editions, ✲


Solo.
p
Ob.
Cl.
Q.
pp
Hn.
Wind
f
sf
pizz.
p (stacc.)
staccato
Ob.
Cl.
p
Hn.
Q.
pizz.

8

sf

staccato

(*sf*)

pizz.

Cl.

p Bssn.

Q. pizz.

8

sf

Ob.

Cl.

pizz.

Bssn.

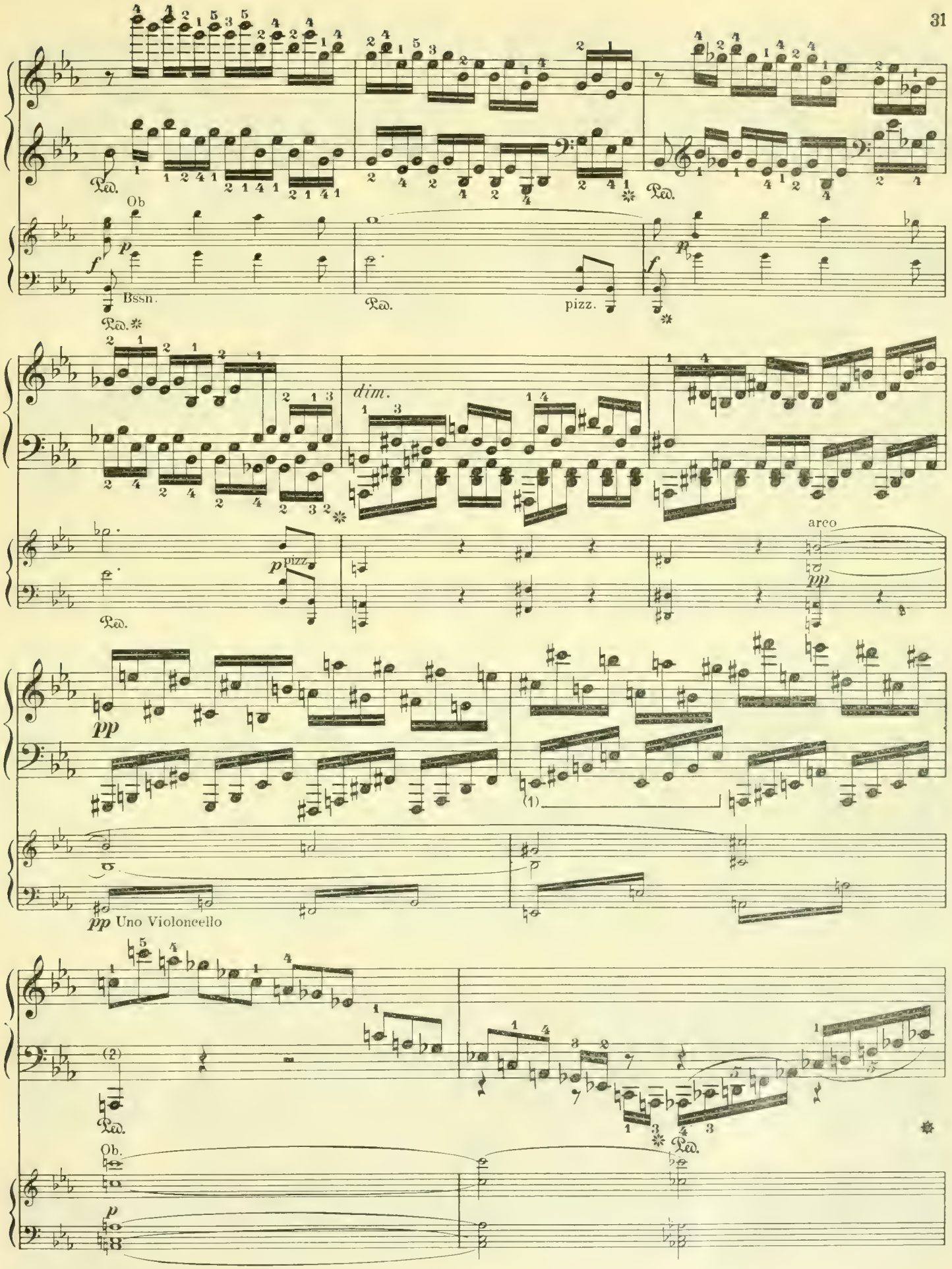
Q. pizz.

Wind

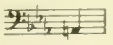
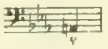
Q.

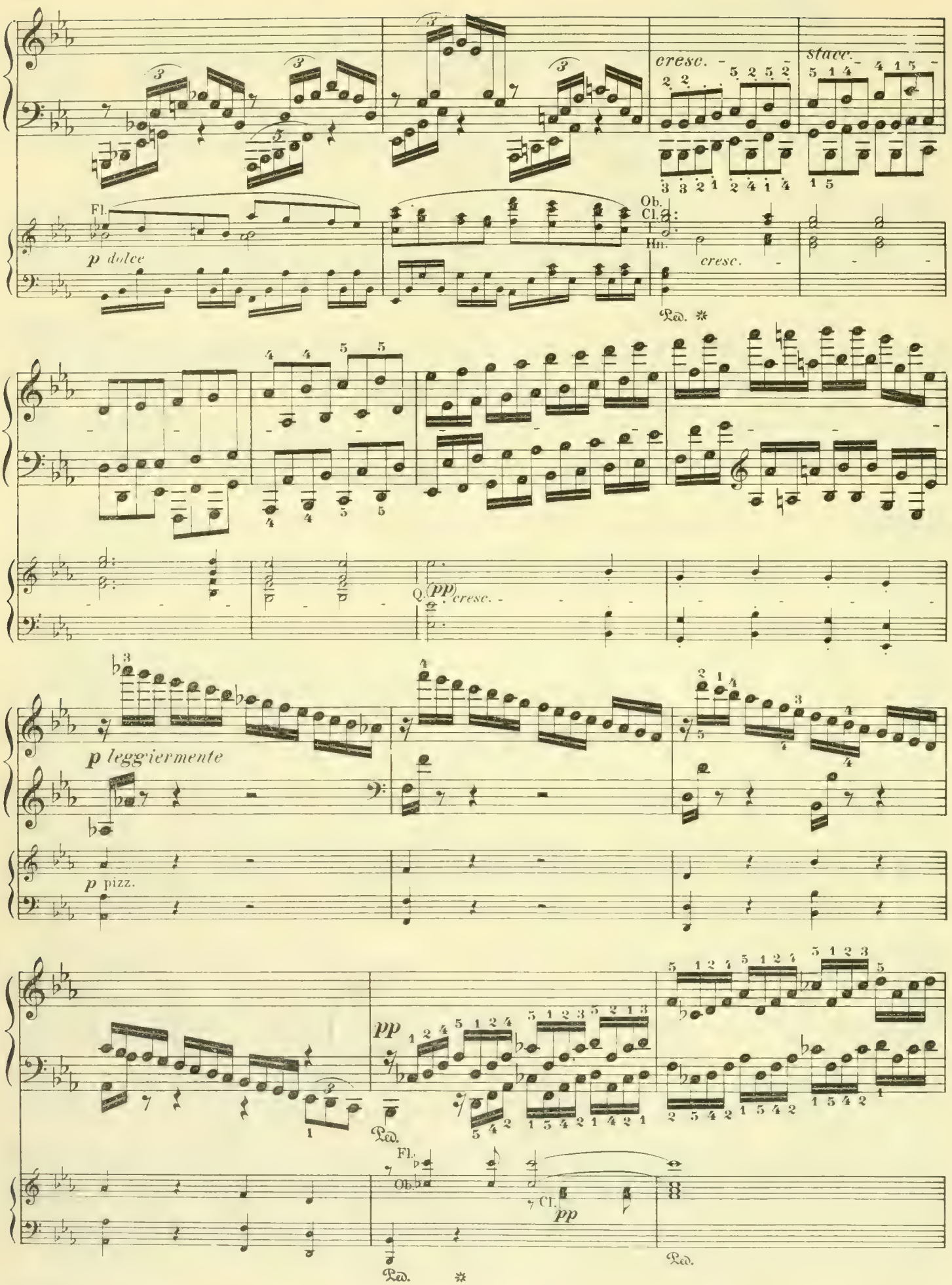
sforzato

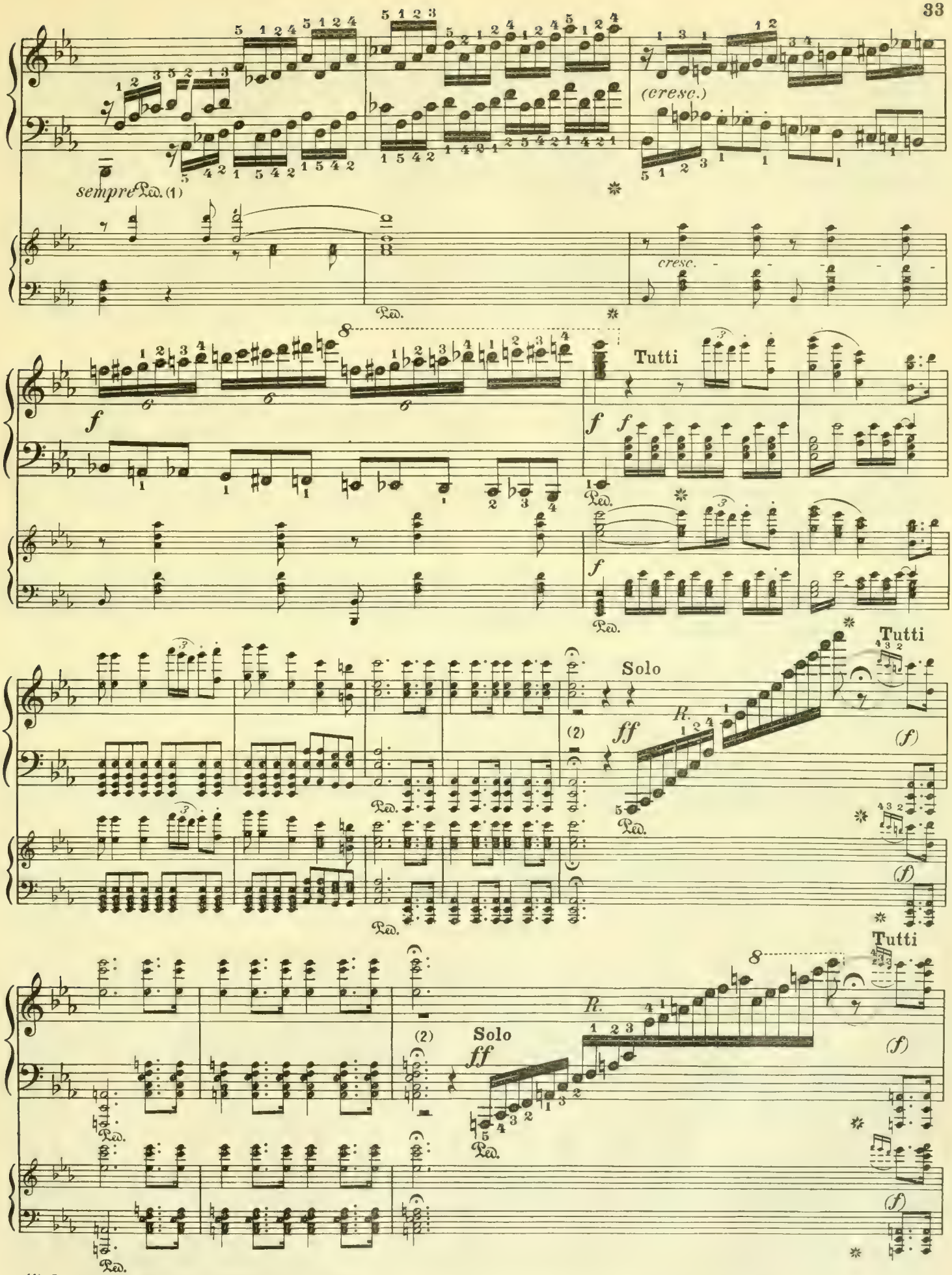
8



(1) *8va bassa* on our modern pianos.

(2) Edition A gives  (ditto in the Autogr.); Edition B: 


cresc.
stacc.
Fl.
p dolce
Ob.
Cl.
Hn.
cresc.
Ped.
Q.
(pp)
cresc.
p leggiermente
p pizz.
pp
Ped.
Fl.
Ob.
Cl.
pp
Ped.
Ped.

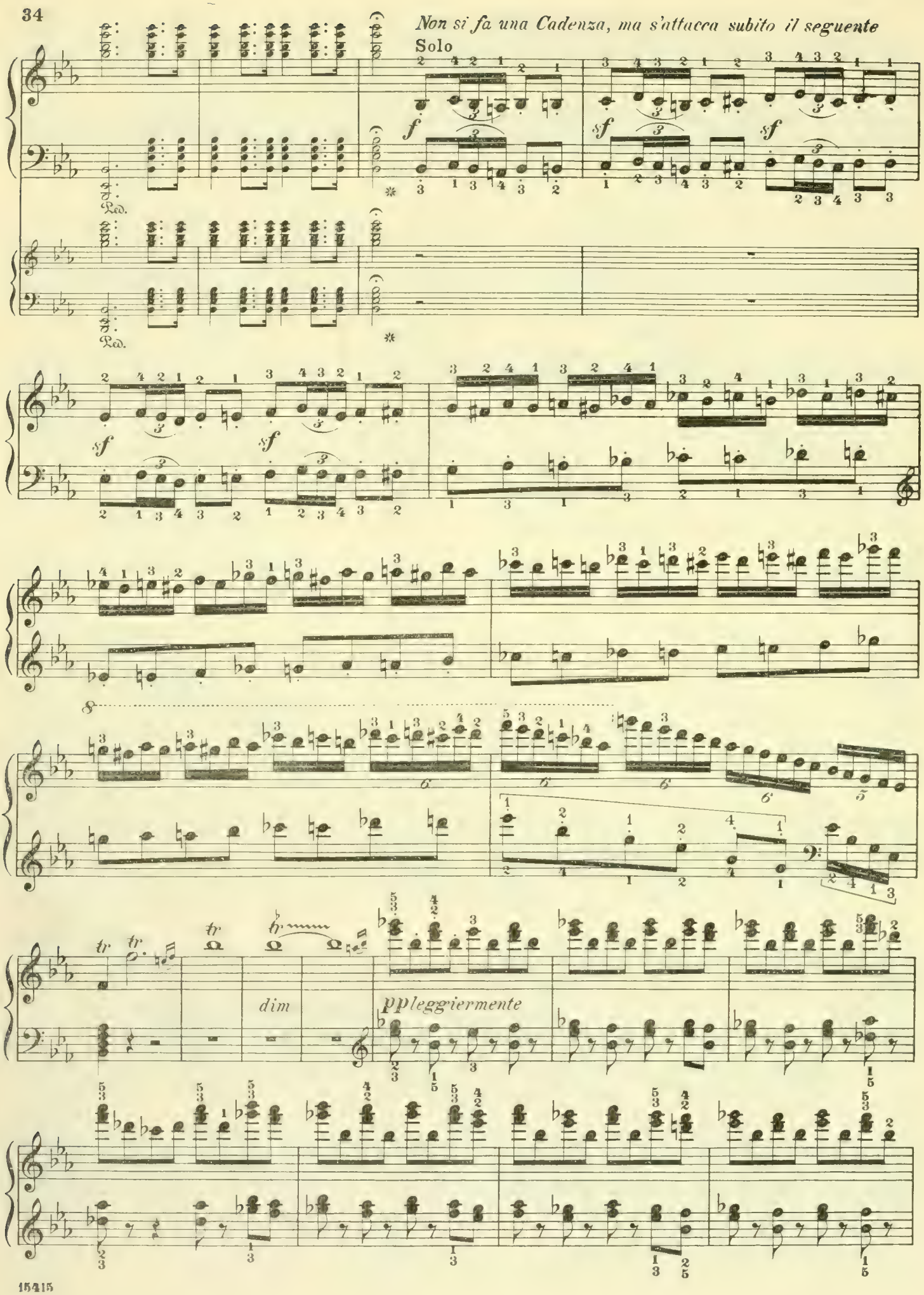


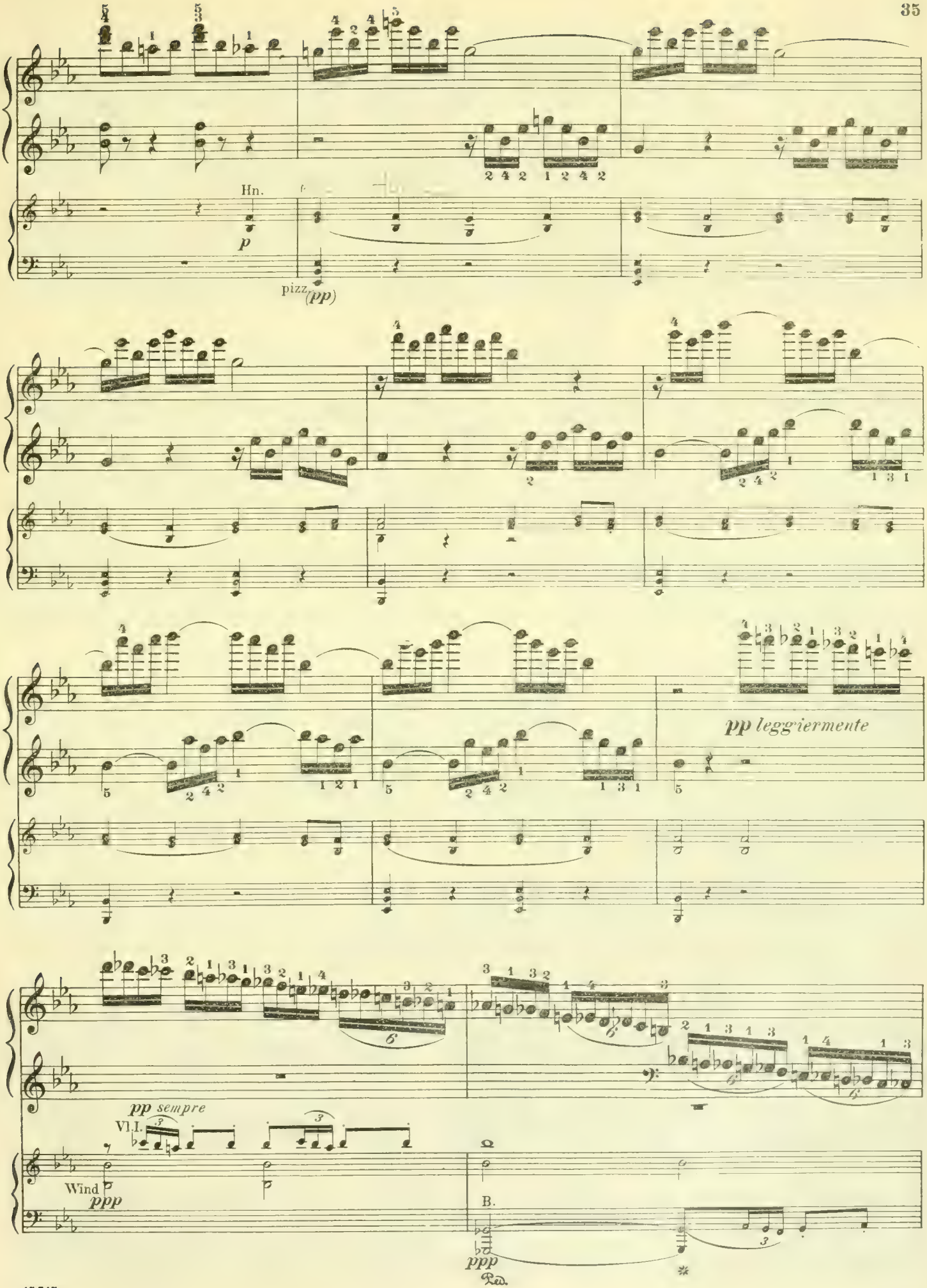
(1) In the orig. editions; omitted in the Autogr.

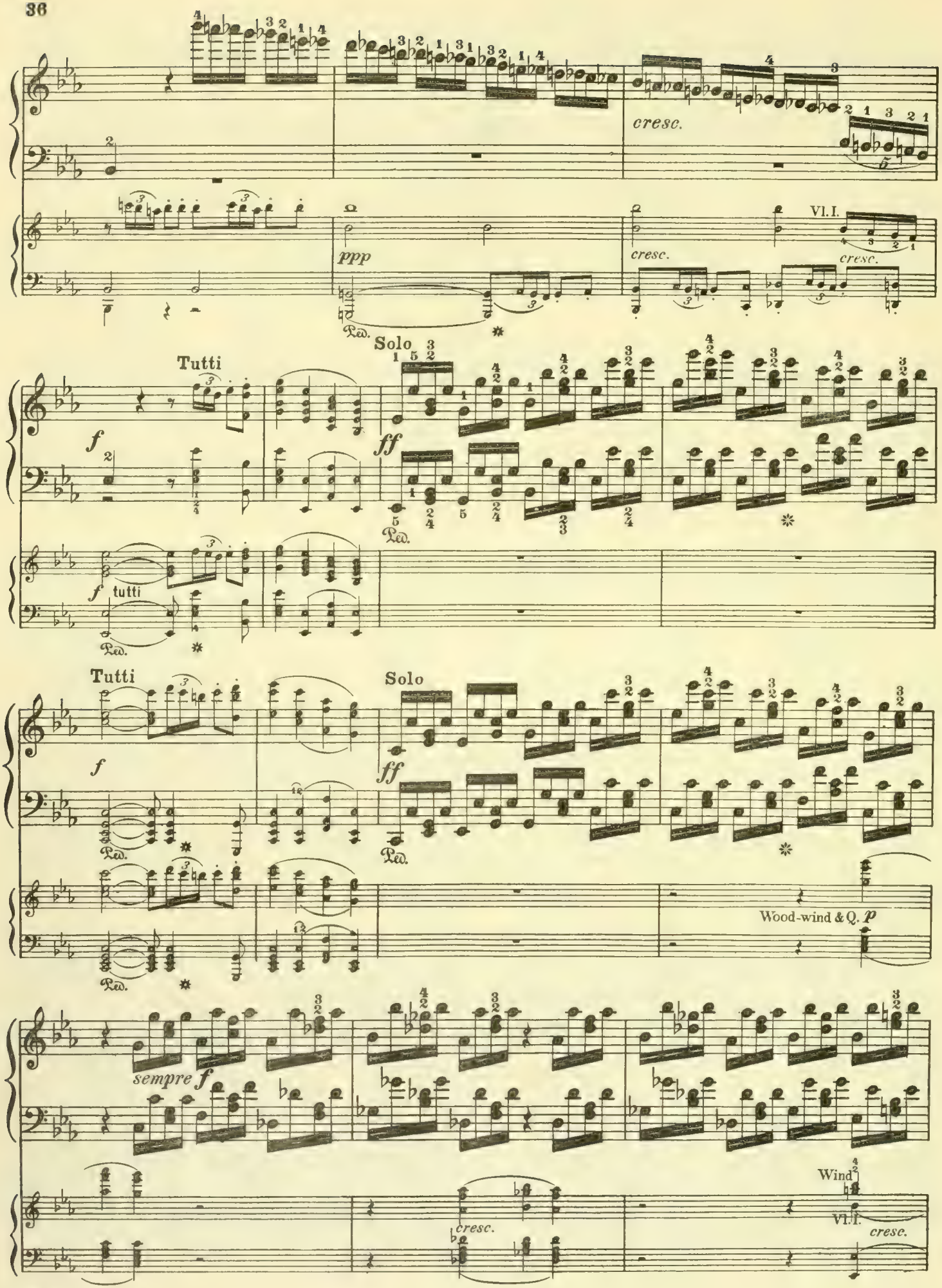
(2) The rests in the right hand follow the Autogr.; those in the left hand are also in the orig. editions.

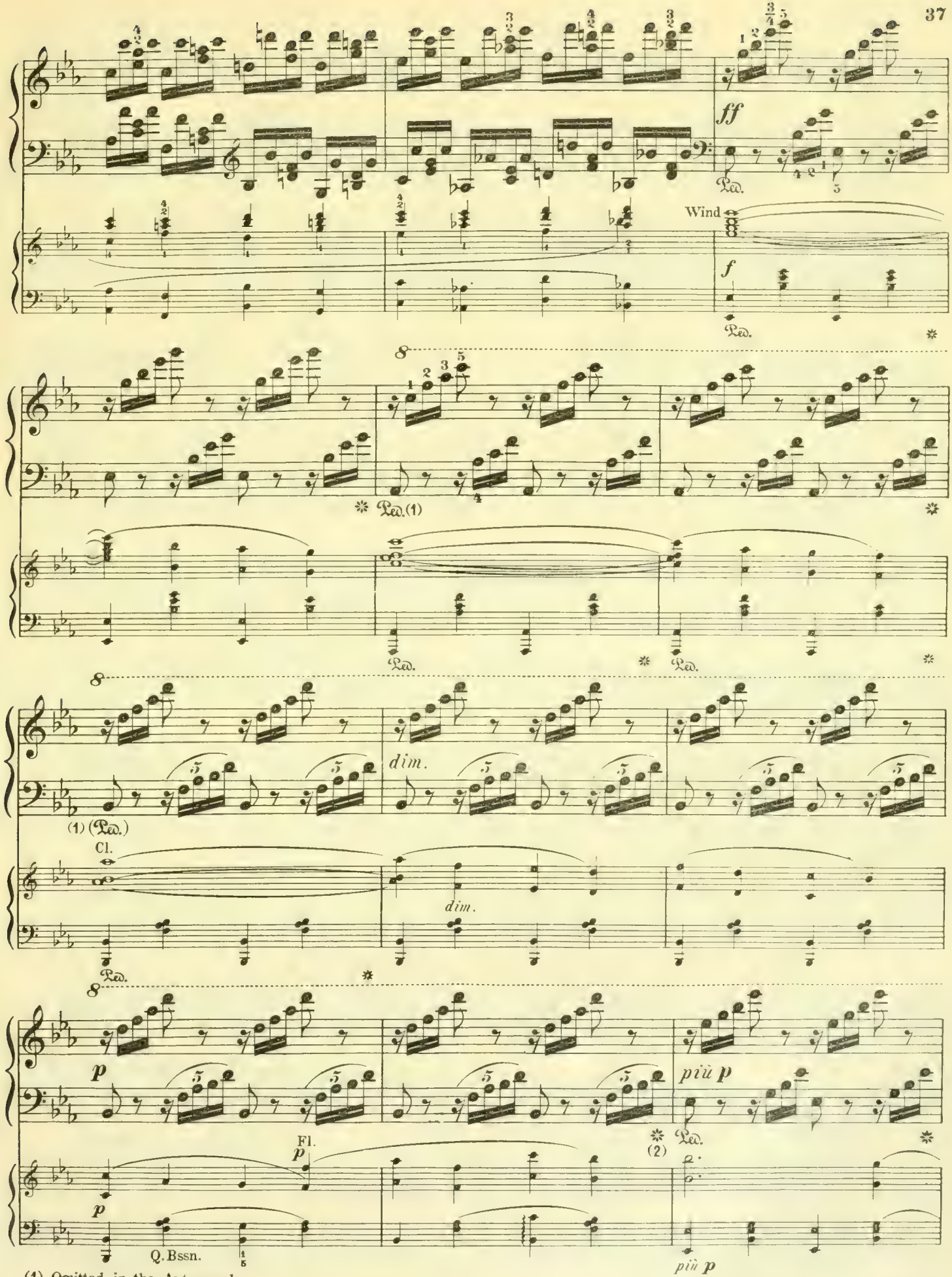
Non si fa una Cadenza, ma s'attacca subito il seguente

Solo



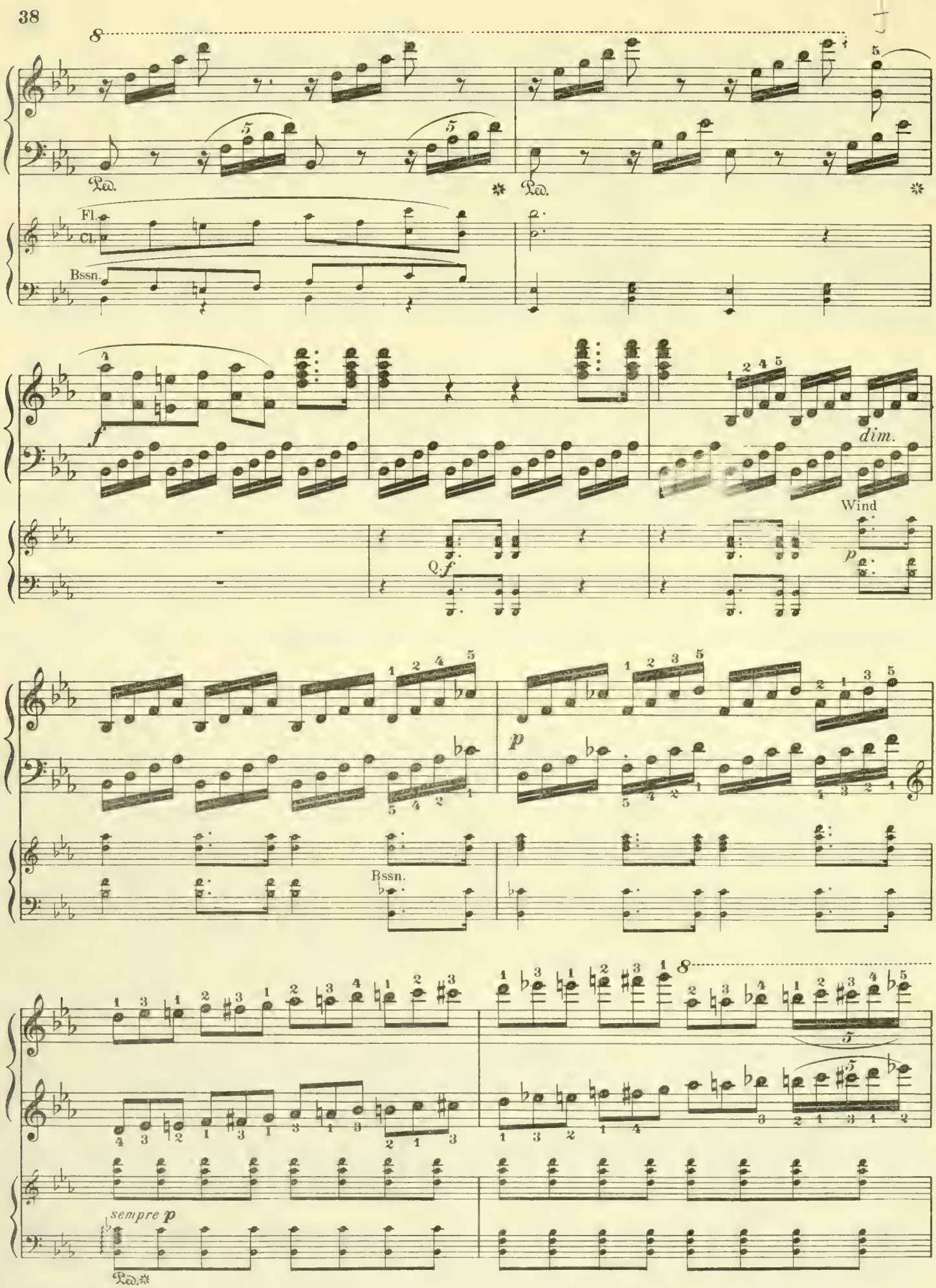

Hn.
p
pizz.
(pp)
pp leggiermente
pp sempre
Vl.I.
Wind
ppp
B.
ppp
Ped.

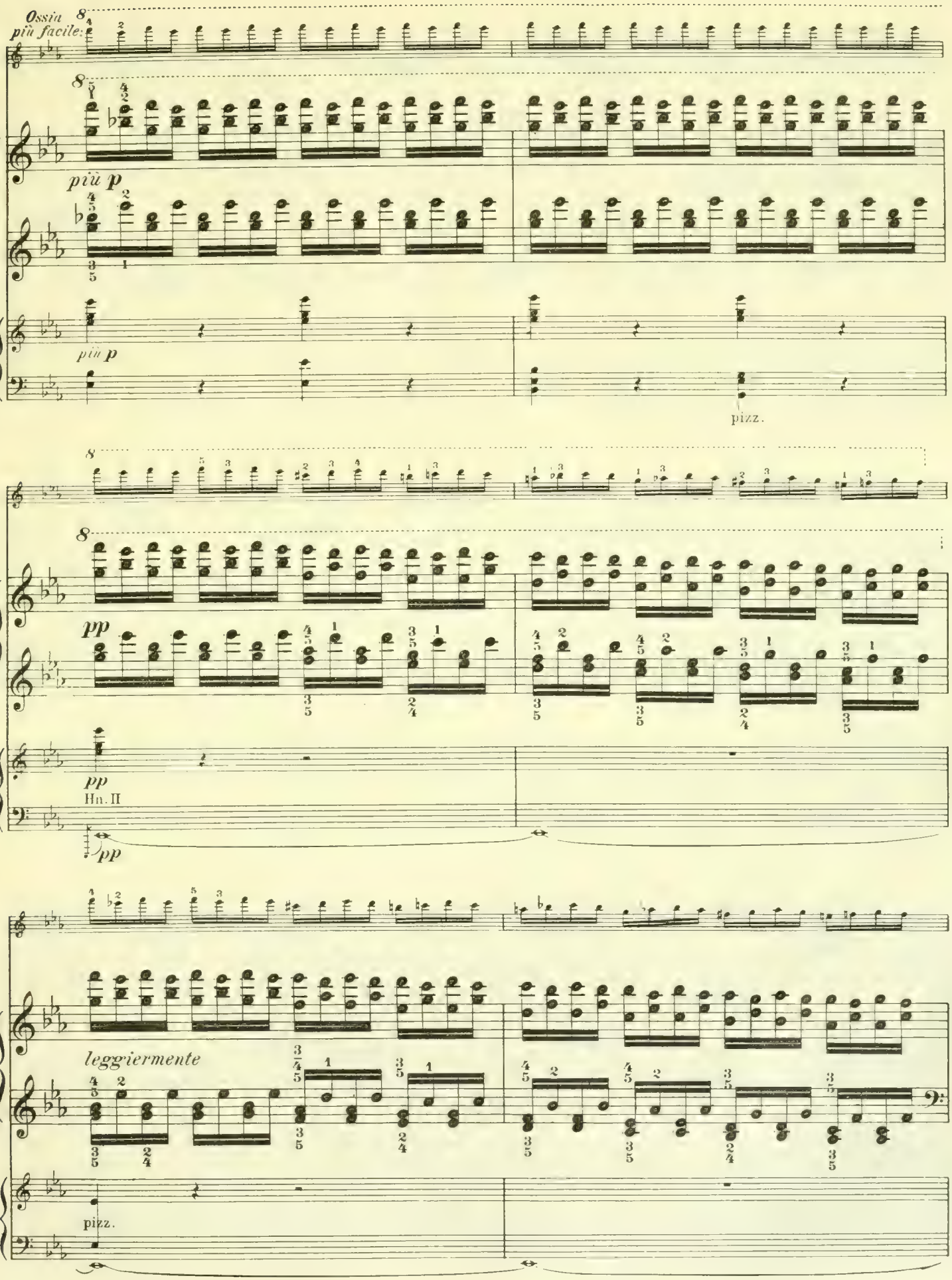

cresc.
ppp
Ped.
VI. I.
cresc.
cresc.
Tutti
Solo
f
ff
Ped.
f
tutti
Ped.
Tutti
Solo
f
ff
Ped.
Ped.
Wood-wind & Q. p
sempre f
cresc.
Wind
VI. I.
cresc.

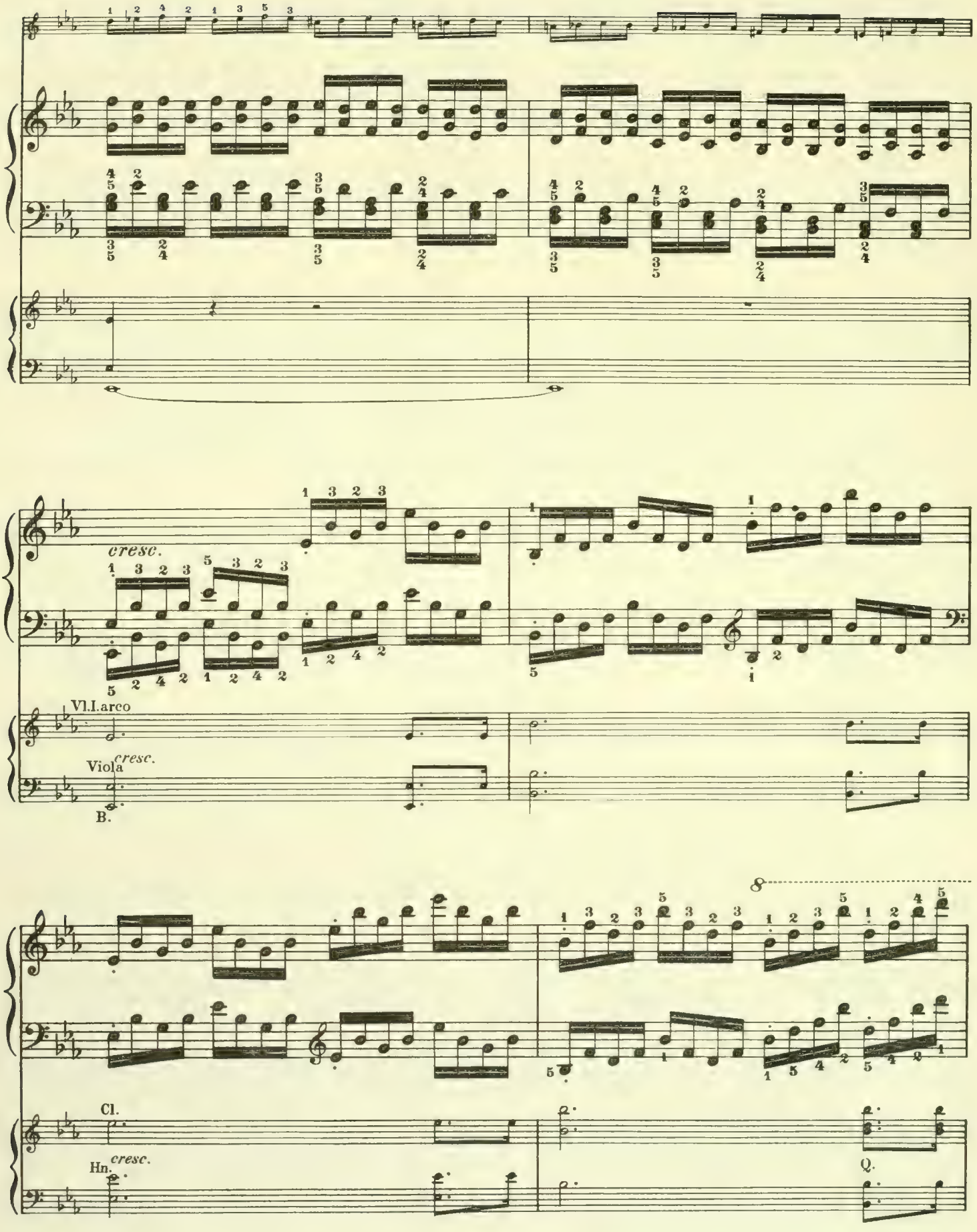


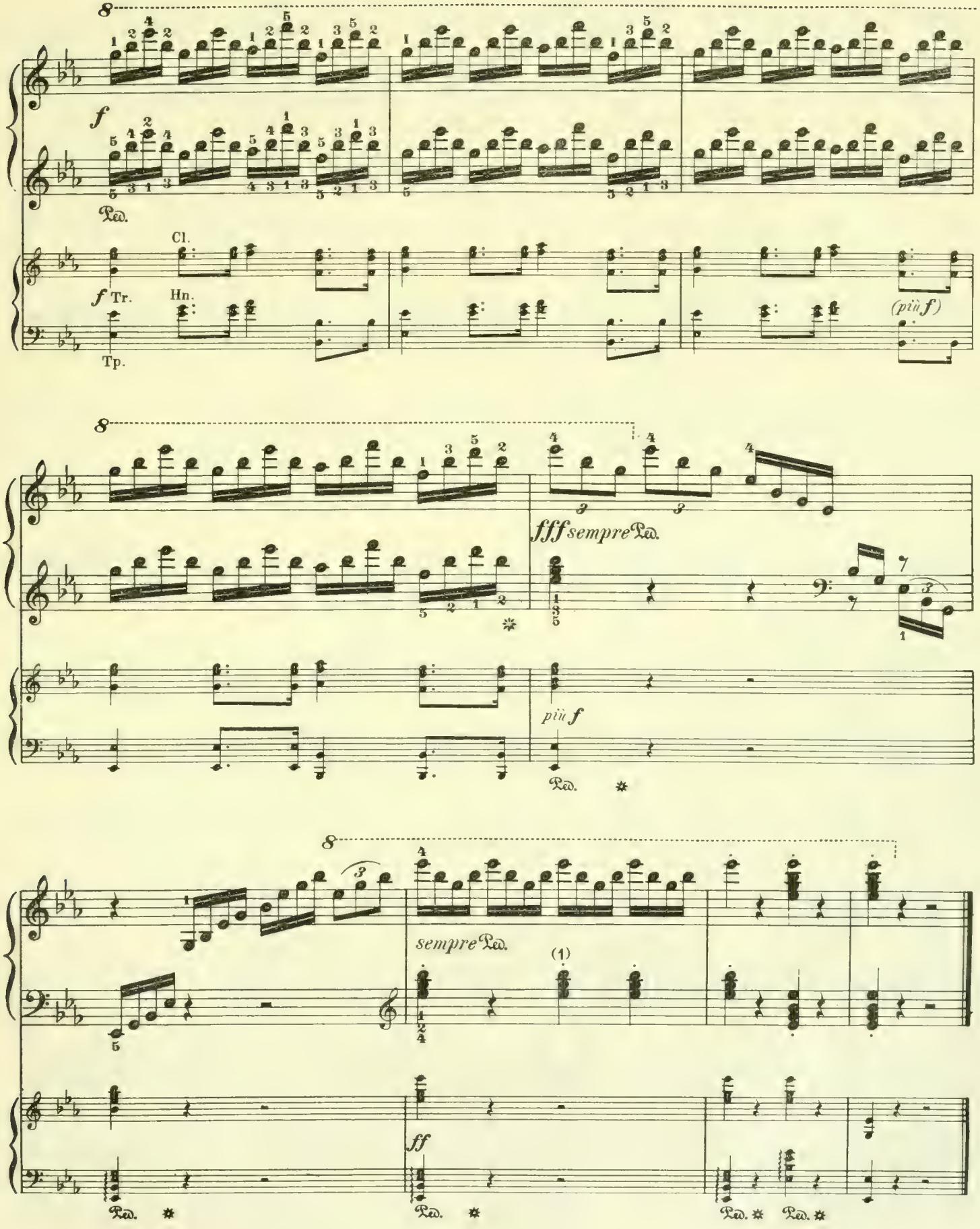
(1) Omitted in the Autograph.

(2) Acc. to the orig. editions ✲. In the Autogr. this measure, and the next 15, are lacking; they are given in a copy, but without the piano-part.

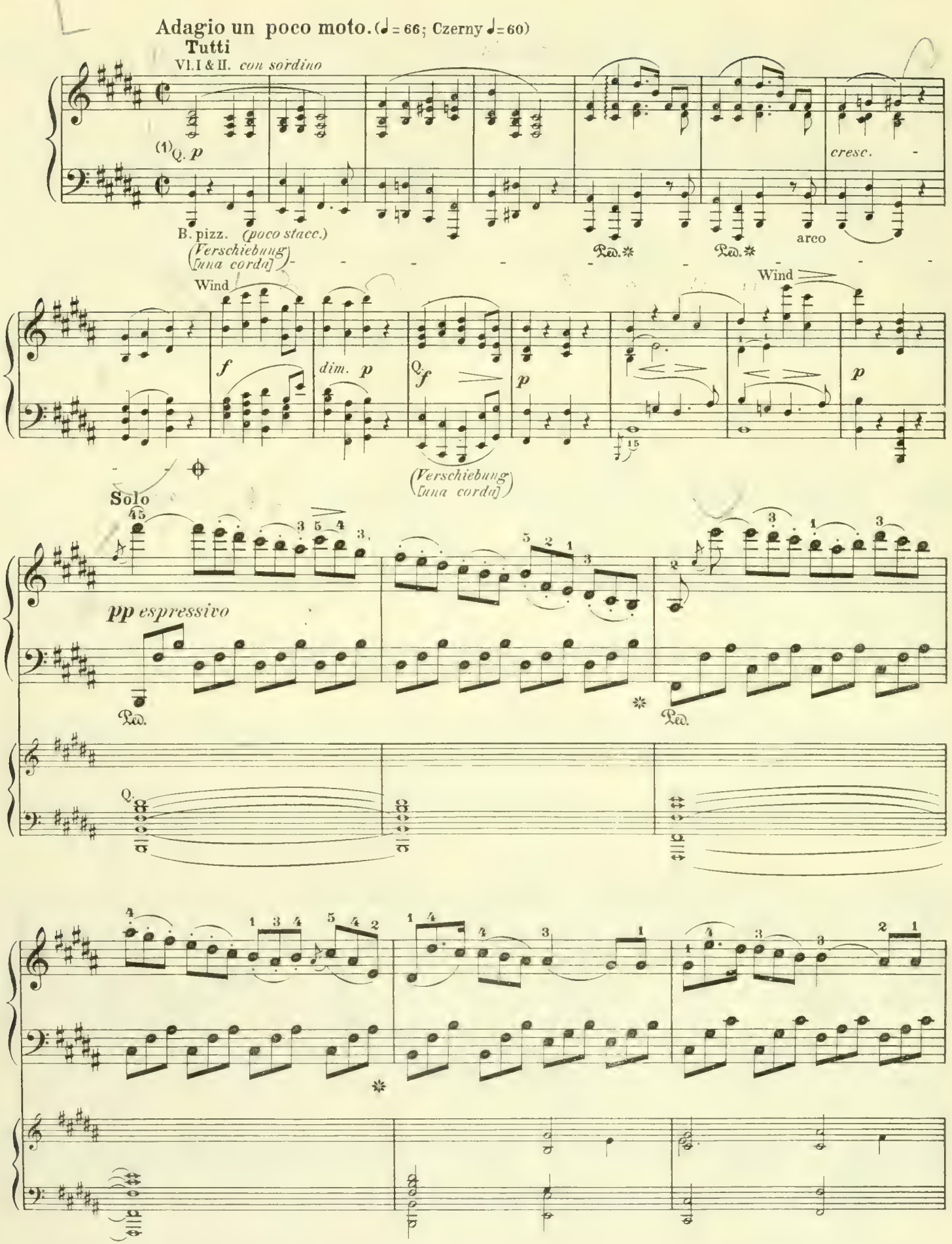

Fl.
Cl.
Bssn.
Ped.
Ped.
f
dim.
Wind
p
Q. f
p
Bssn.
sempre p
Ped.


Ossia più facile
più p
più p
pizz.
pp
pp
Hn. II
pp
leggiermente
pizz.

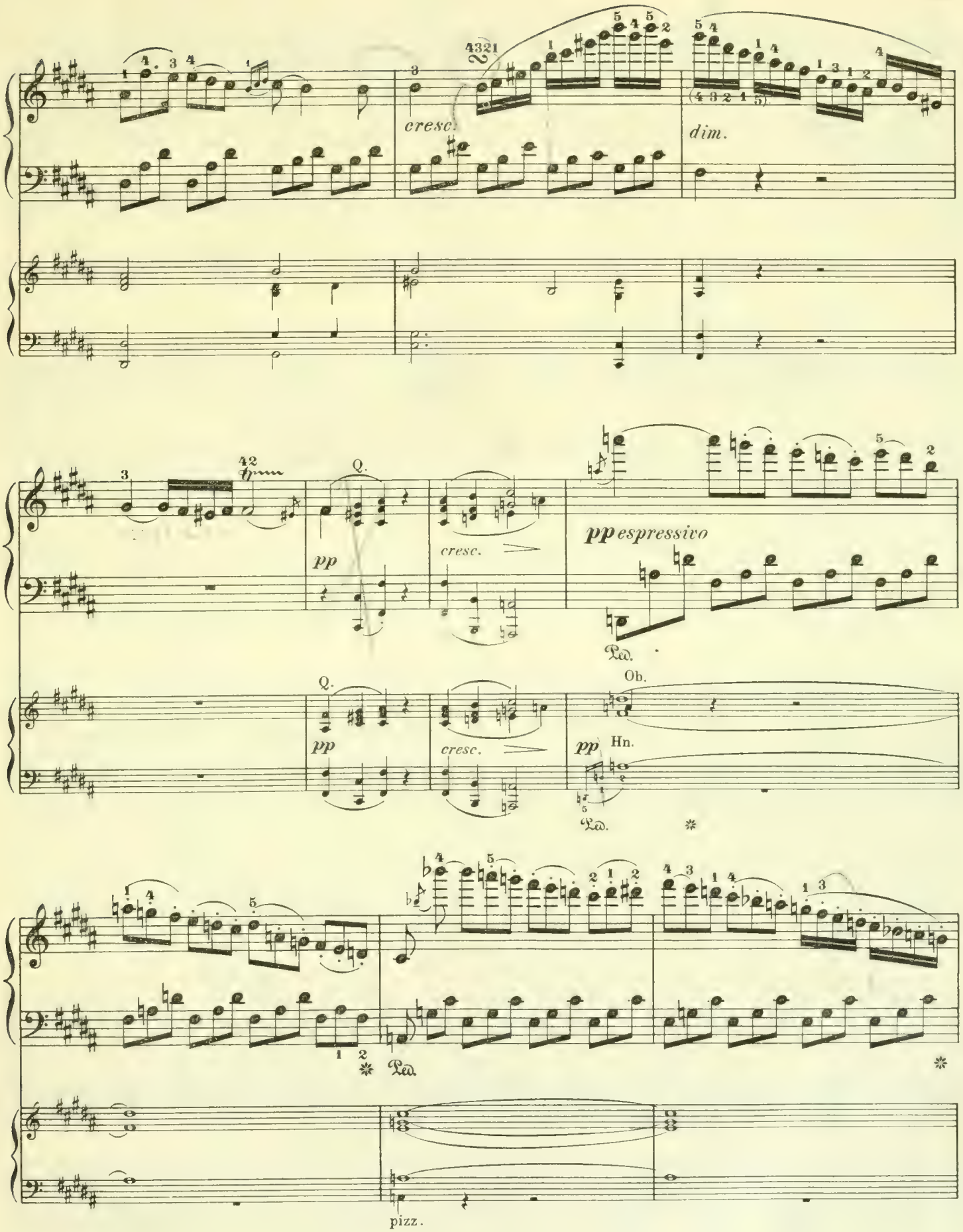

cresc.
Vl.I.arco
Viola
cresc.
B.
8
Cl.
Hn.
cresc.
Q.

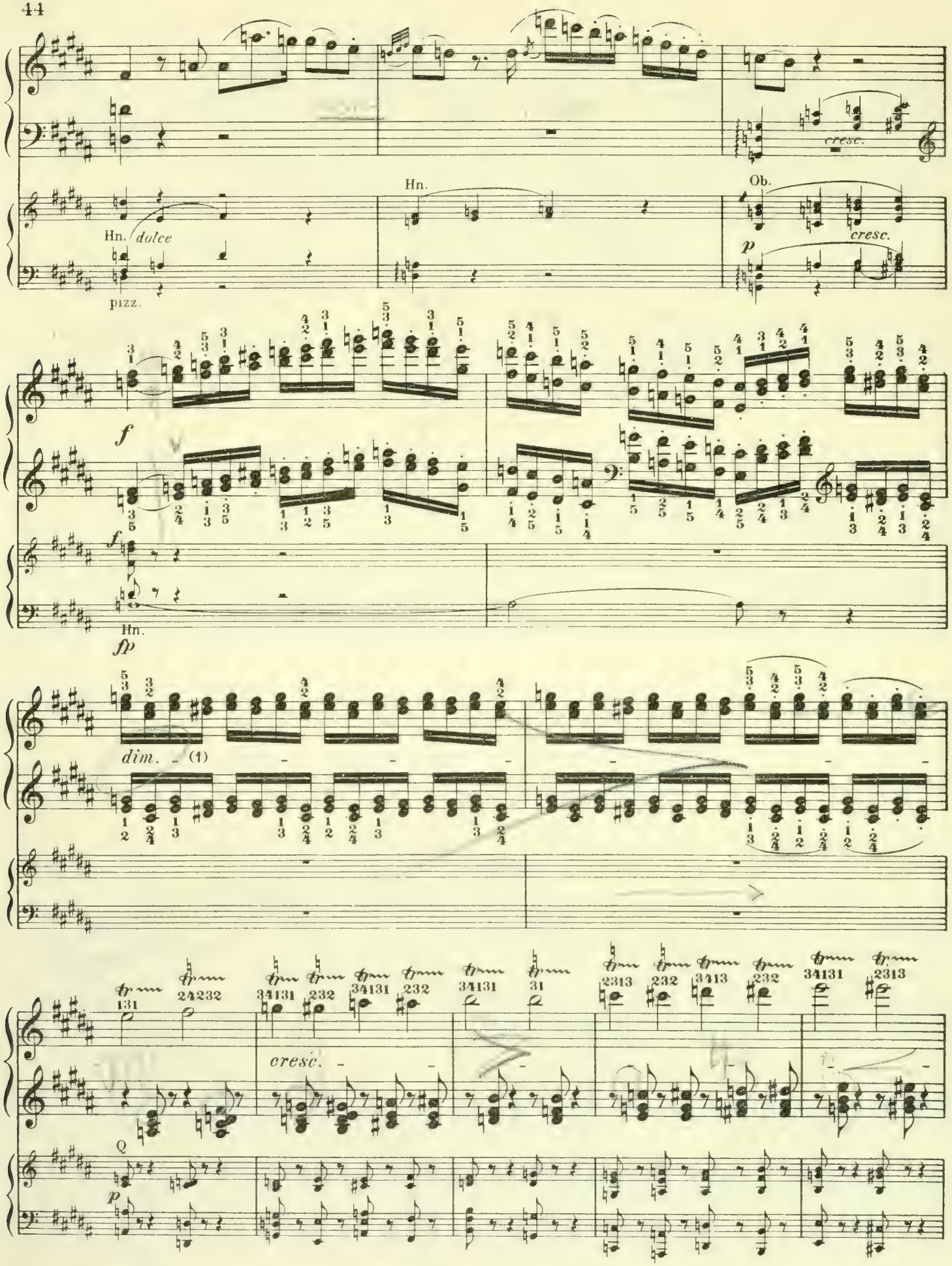


(1) All following staccato signs in this passage are omitted in the Autogr. (but given in the orig. editions).

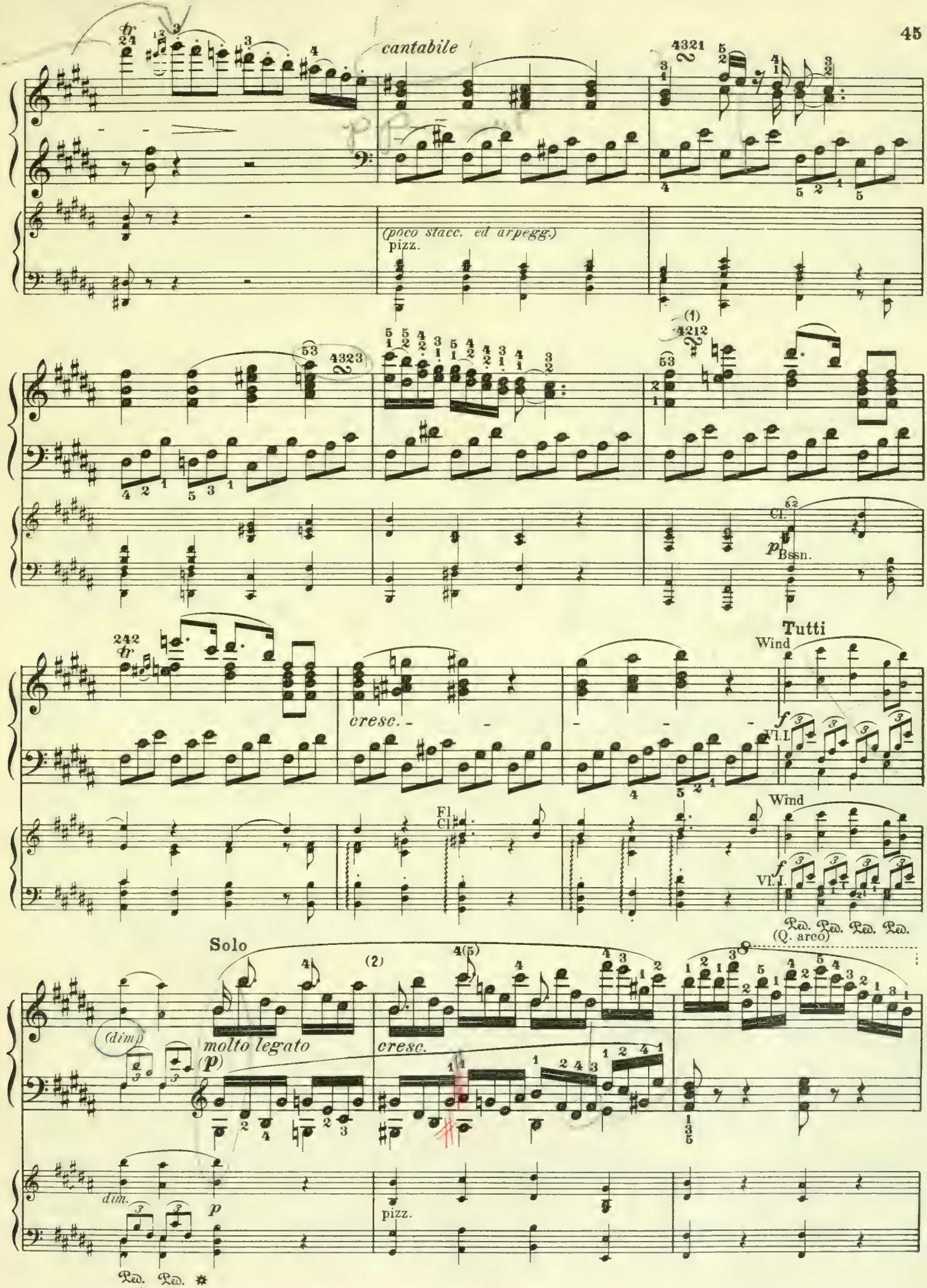


(1) ¢ (not C) acc. to the Autogr. and the orig. editions.

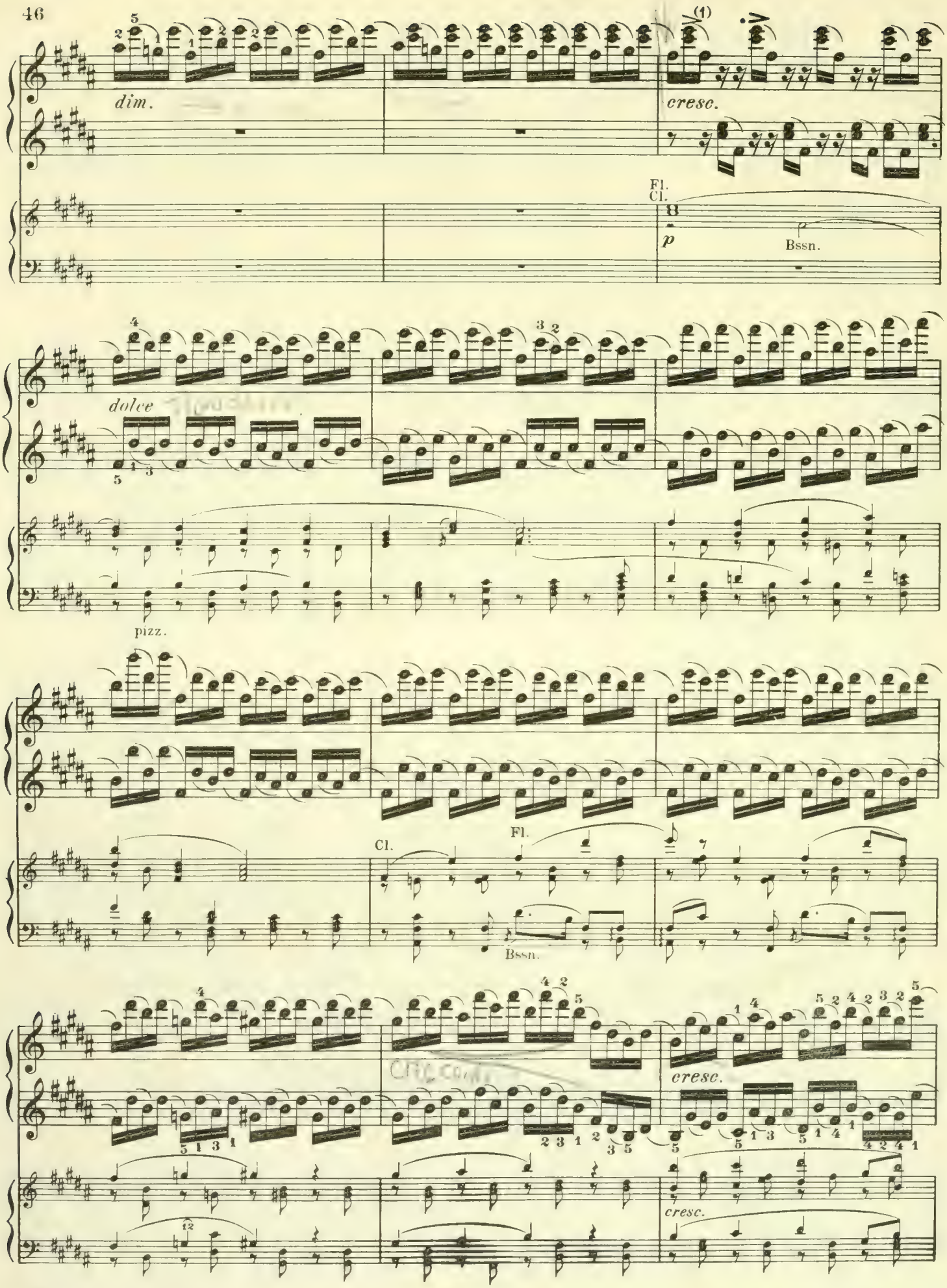

cresc.
dim.
42
pp
Q.
cresc.
pp espressivo
Ped.
Ob.
Hn.
pizz.



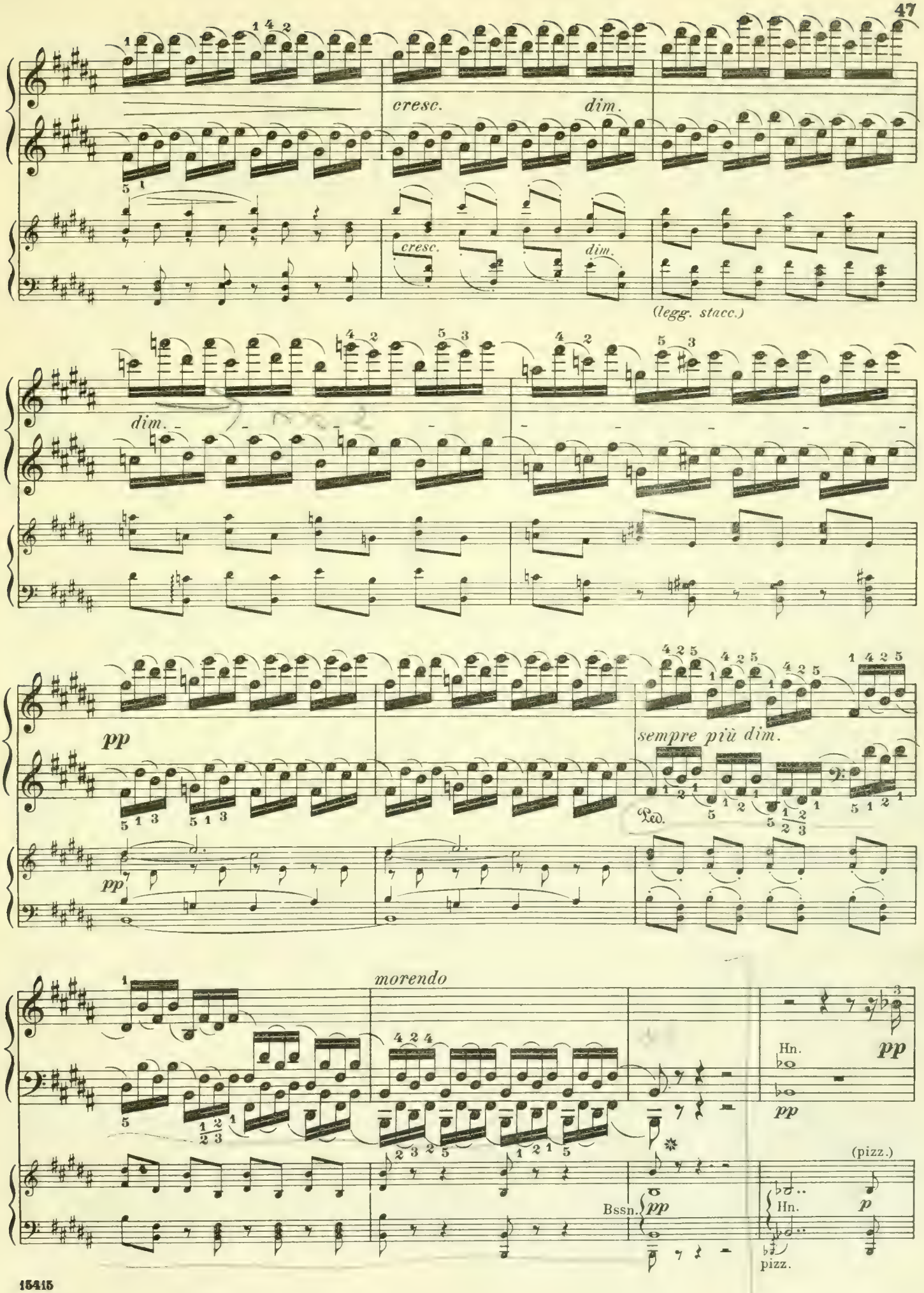
(1) The dashes of prolongation here and for the following *cresc.* are only in B and C.

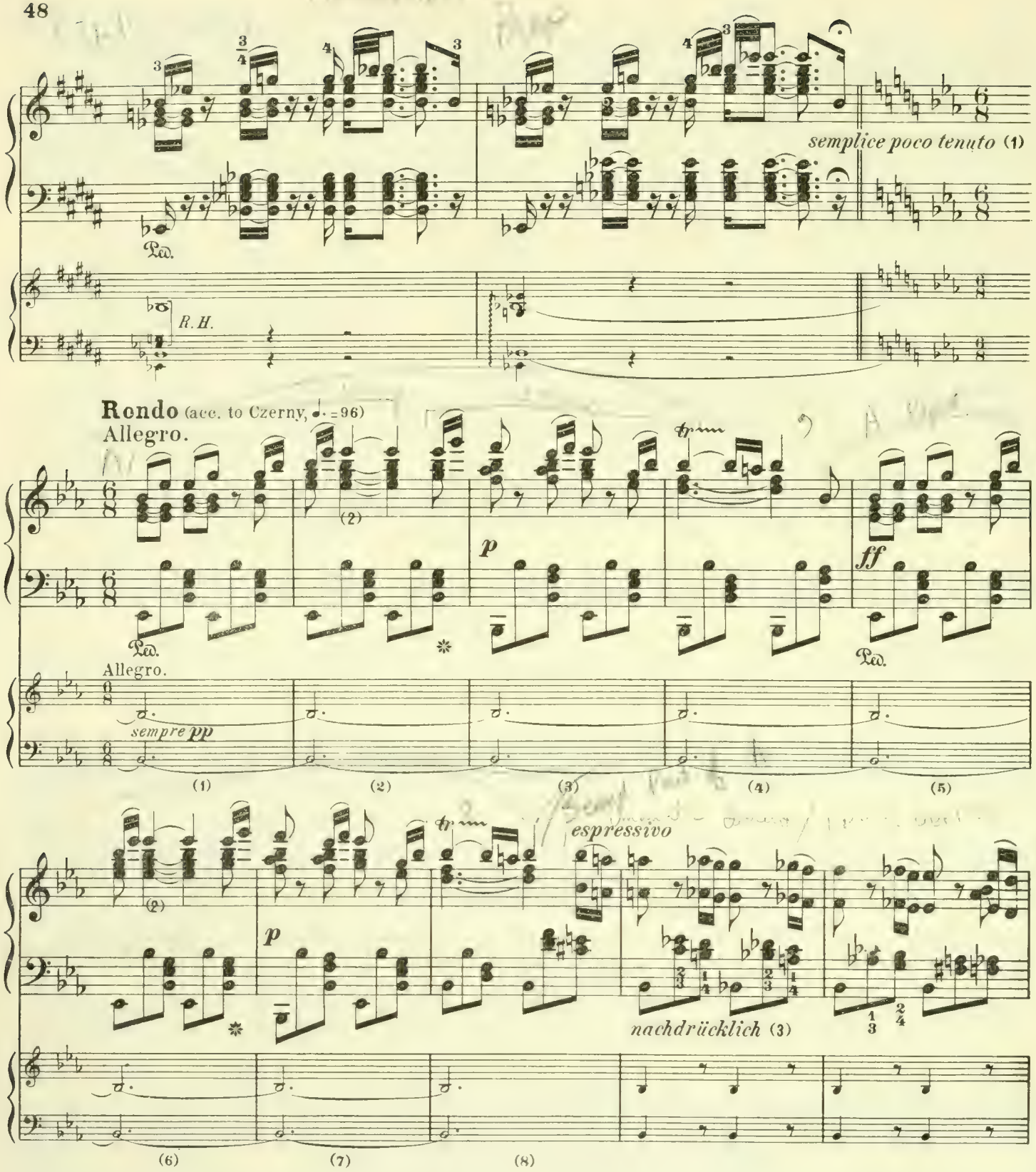


(1) Originally ♯. (2) Prolongation of the slurs acc. to Autogr.



(1) >> acc. to the Autogr.

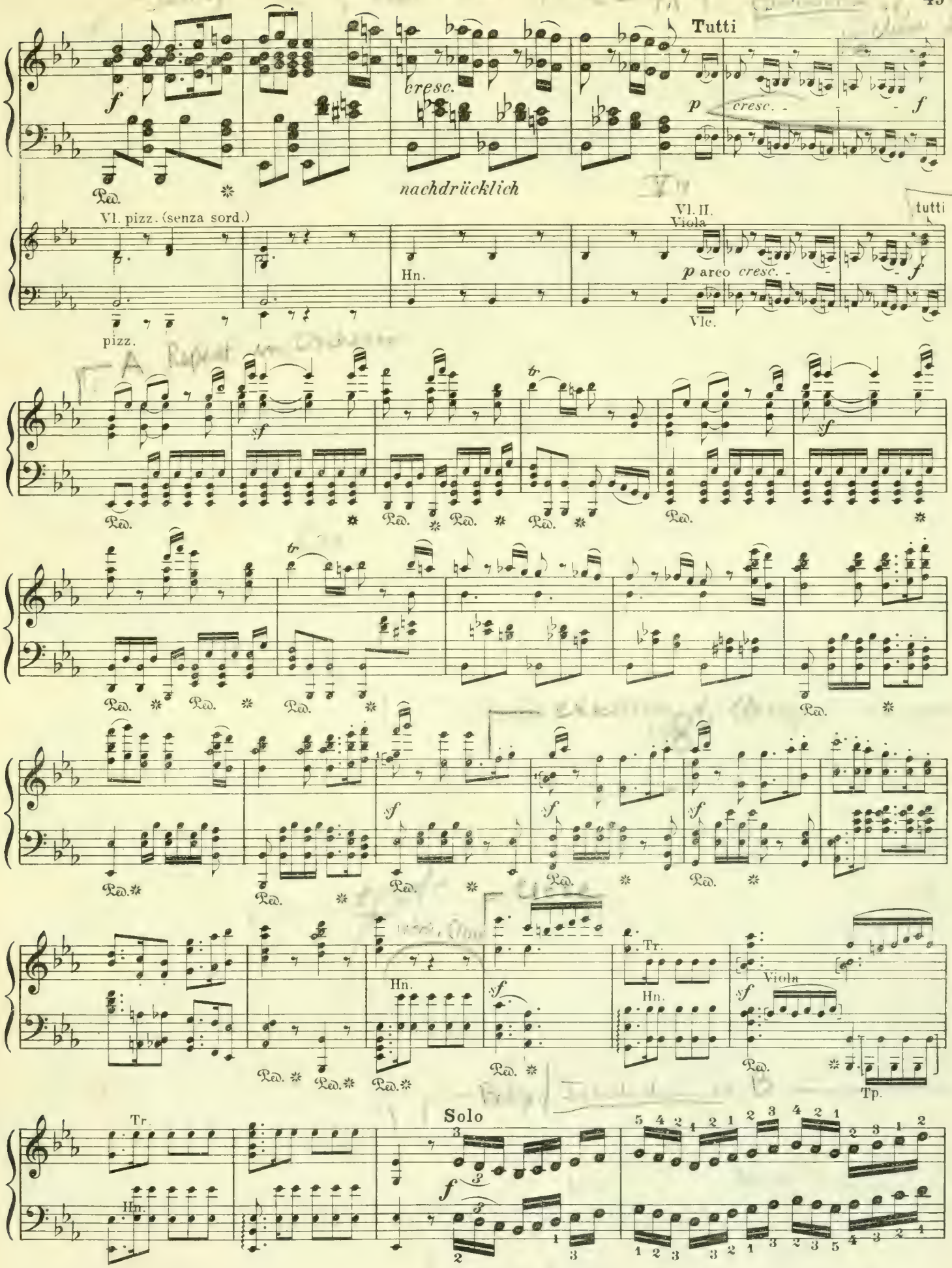

cresc.
dim.
cresc.
dim.
(legg. stacc.)
dim.
pp
sempre più dim.
Ped.
pp
morendo
Hn.
pp
pp
(pizz.)
Bssn.
pp
Hn.
p
pizz.

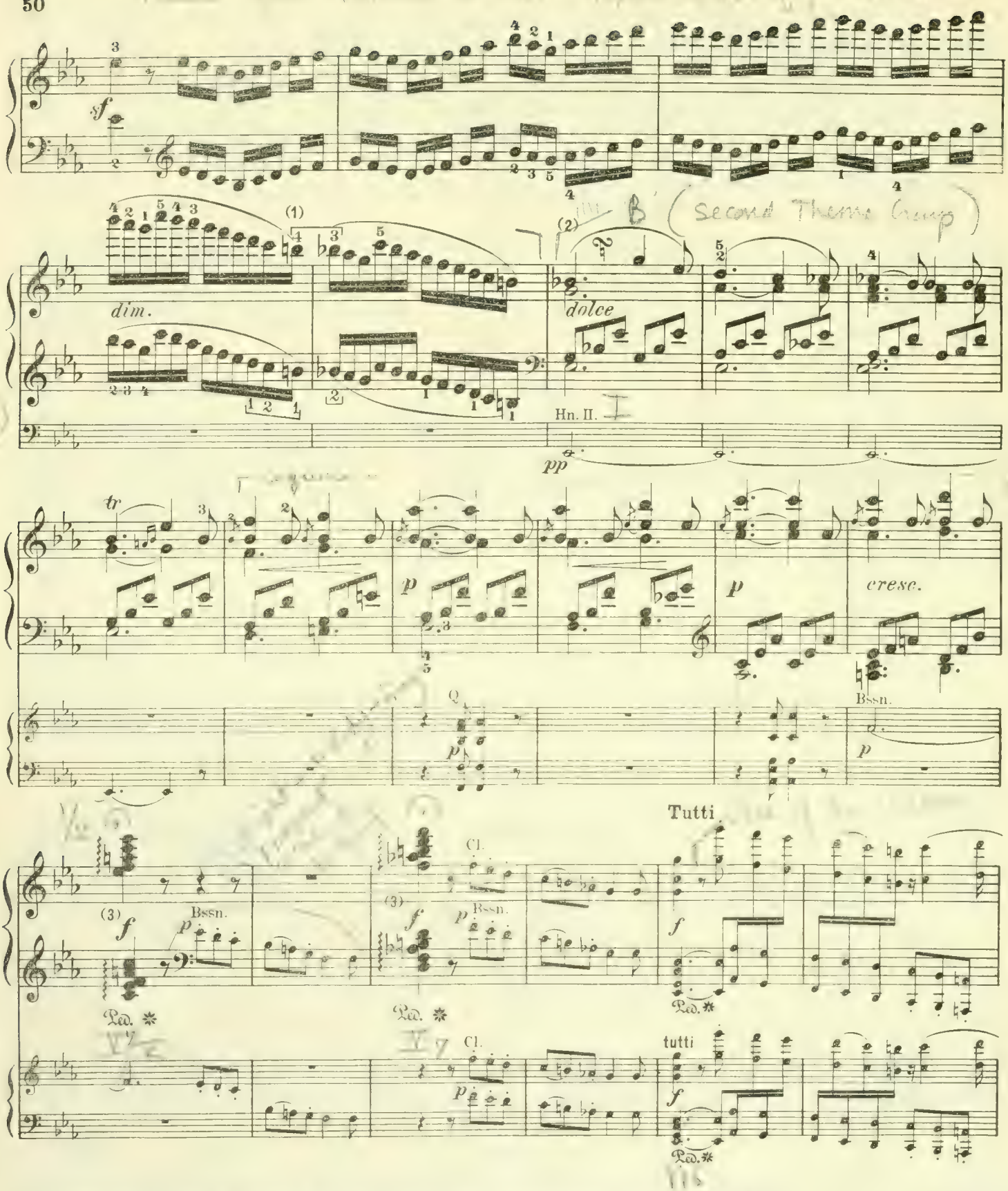


(1) This mark, *"semplice poco tenuto,"* together with the appertinent holds, is omitted in the Autogr. In the next measure, editions B and C contain between the lines, below (and belonging to?) the *ff,* the words *"ma non troppo."* In A this addition is lacking; indeed, there was no room for it in the corrected plate after "Allegro." In the Autograph there stood originally, after "Rondo Allegro" the words *"non tanto,"* which were later crossed out (probably by Beethoven himself) with pencil.

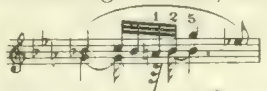
(2) *"sf,"* though perhaps wholly justifiable on practical grounds, is given by none of our sources in the Solo, for the principal theme; but is found in the arrangement (p. 41), and in the Tutti.

(3) This addition, lacking in the original editions, is found on the extreme lower margin of the Autograph.

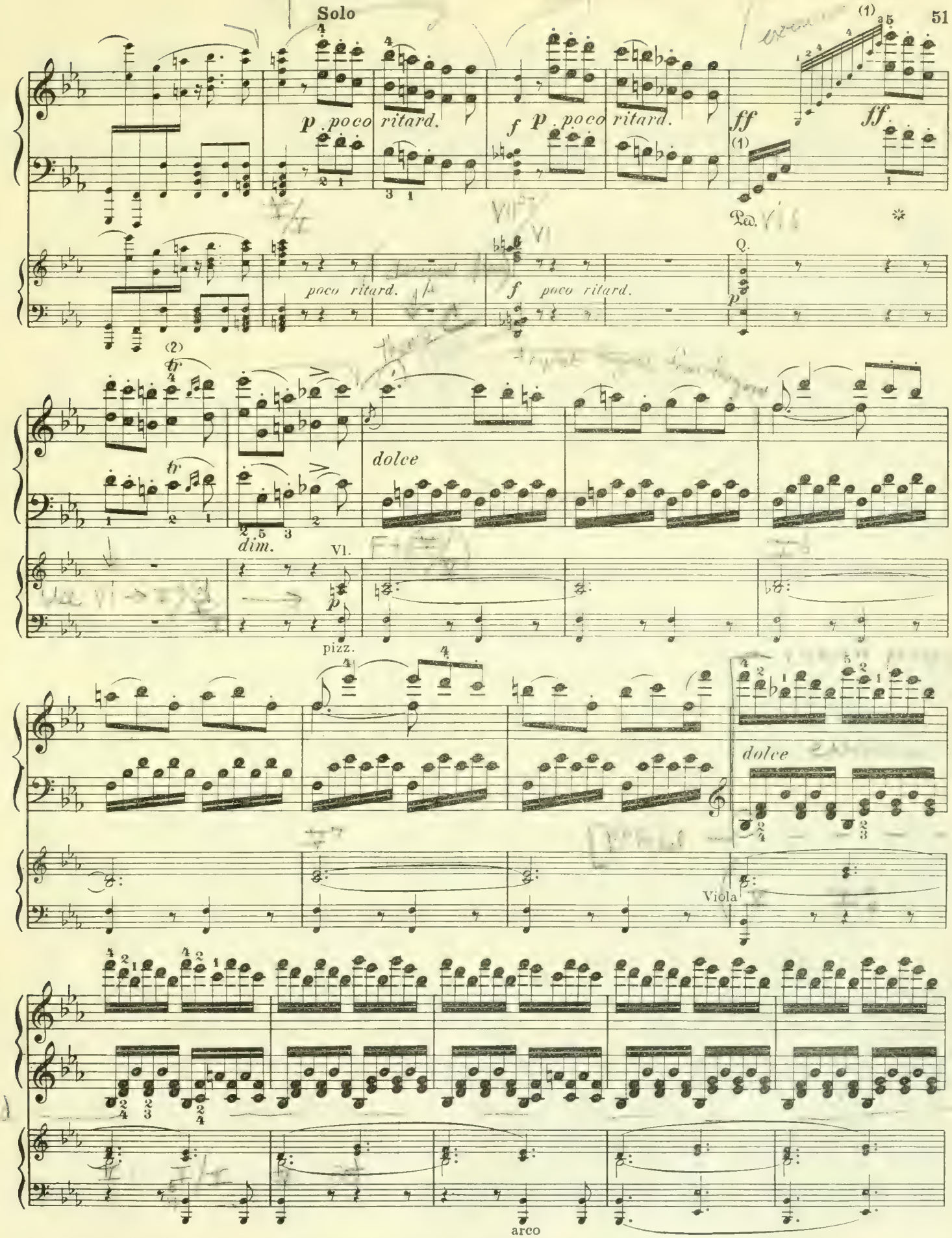

Tutti
cresc.
nachdrücklich
Vl. pizz. (senza sord.)
pizz.
Hn.
Vl. II.
Viola
p arco cresc.
Vlc.
tutti
Tr.
Viola
Tp.
Solo



(1) Fingerings of the orig. editions; but not marked until the repetition of the passage on p. 63.

(2) Facilitated:  originally written .

(3) The Autogr. gives: These arpeggio-signs are all omitted in edition A; also in the parallel passage. In edition B the chords are crossed, as in the Autogr., but in different places.



(1–1) In the Autogr. (not in the orig. editions) all the note-heads of this entire arpeggio are (intented to be) of the same size.

(2) Slurs acc. to the parallel passage in the Autogr. *Cf.* also p. 64.

cresc.

(1)

ff

Ped.

cresc.

f

sf

sf

sf

sf

dim.

p poco ritard.

a tempo

f

Ped.

poco ritard.

a tempo

pp Hn.

(1)

(2)

p

ff

sf

p

Ped.

(3)

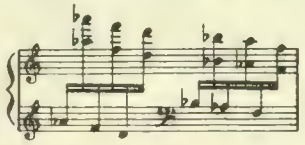
(4)

(5)

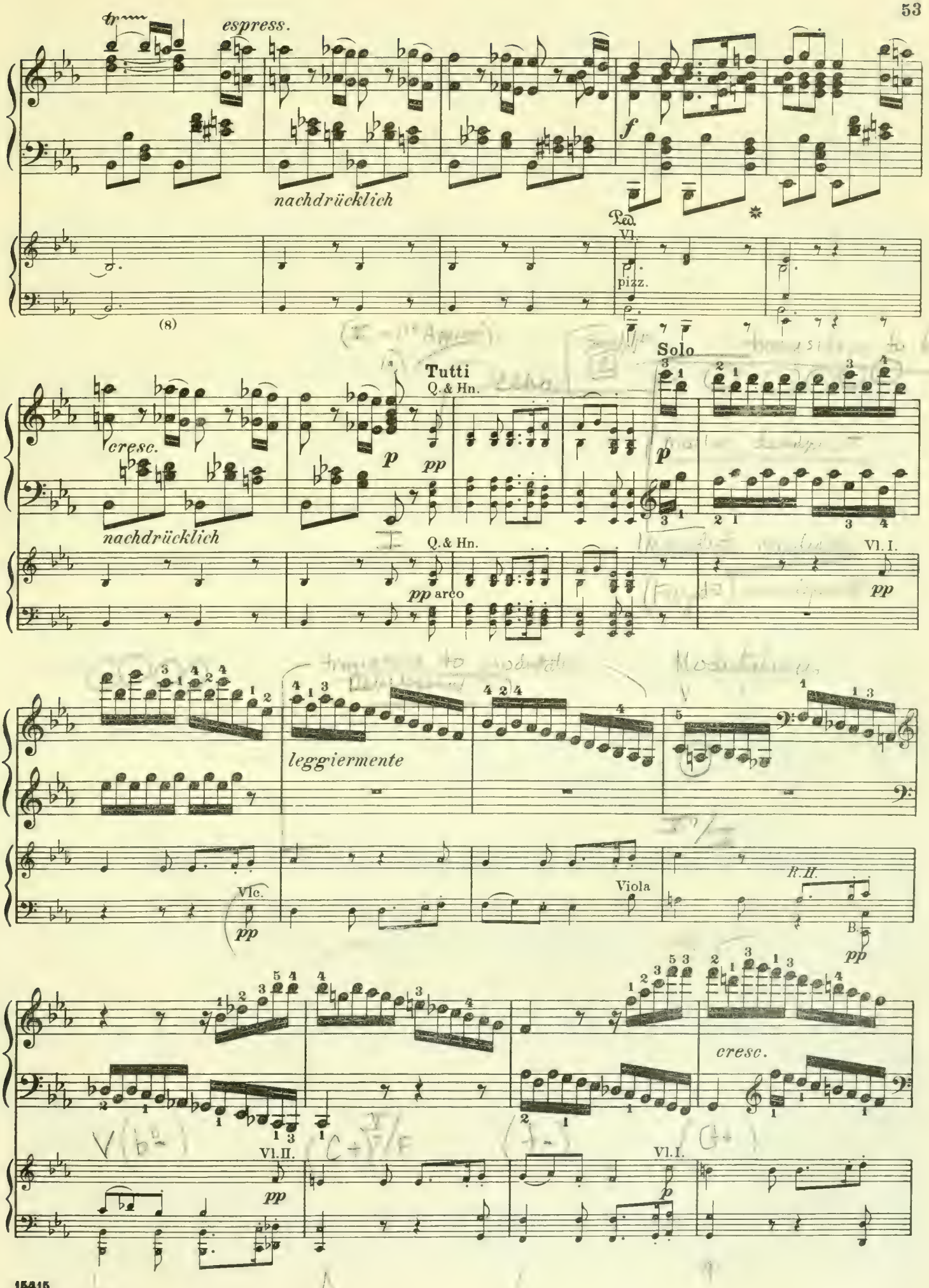
(6)

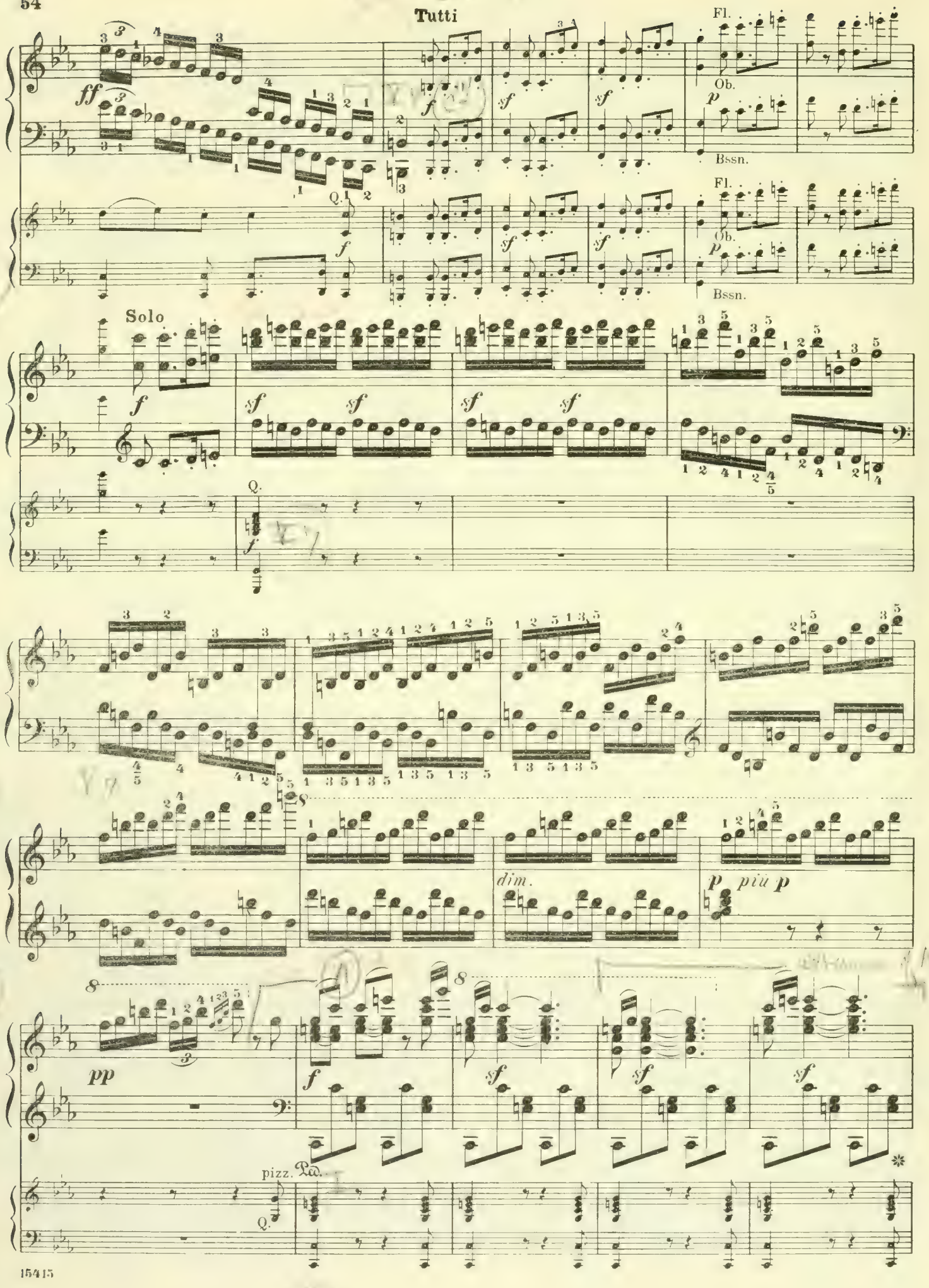
(7)

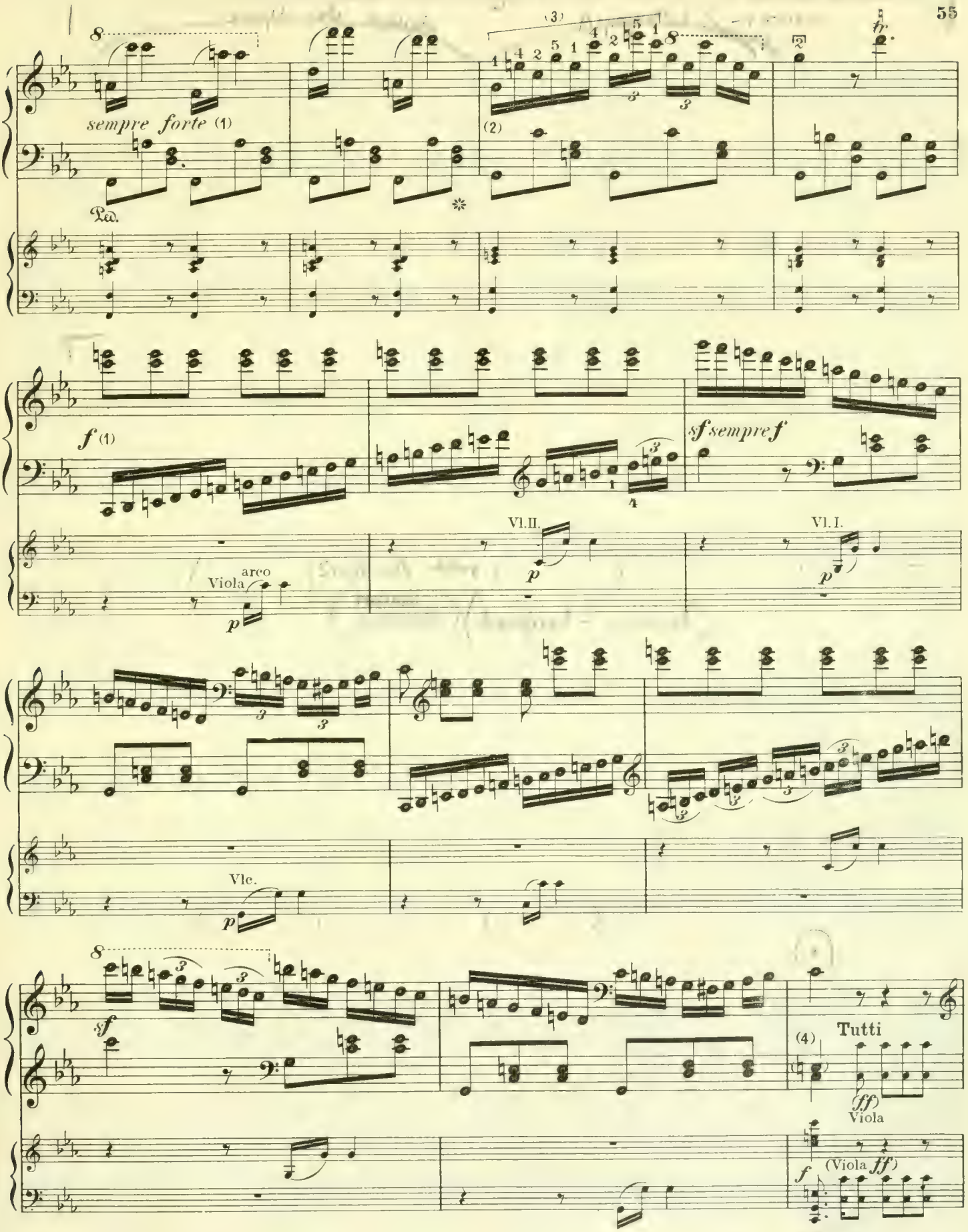
(1) Facilitated:



etc.


espress.
nachdrücklich
Ped.
Vl.
pizz.
(8)
Solo
Tutti
Q. & Hn.
cresc.
nachdrücklich
Q. & Hn.
arco
Vl. I.
leggiermente
Vlc.
Viola
R. H.
cresc.
Vl. II.
Vl. I.


Tutti
Fl.
Ob.
Bssn.
Q.
Solo
dim.
più p
pizz.
Ped.

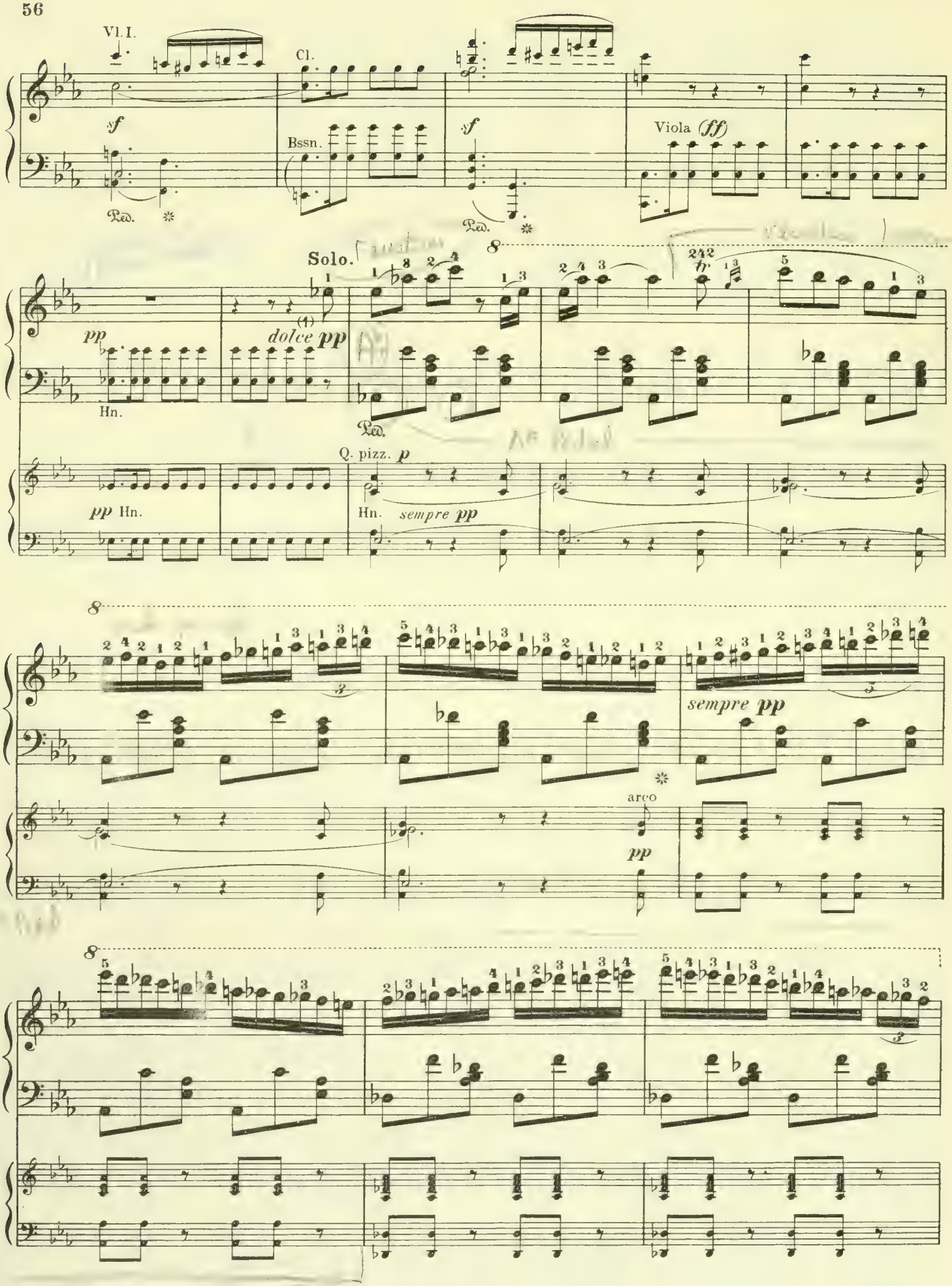


(1) Acc. to the Autogr.

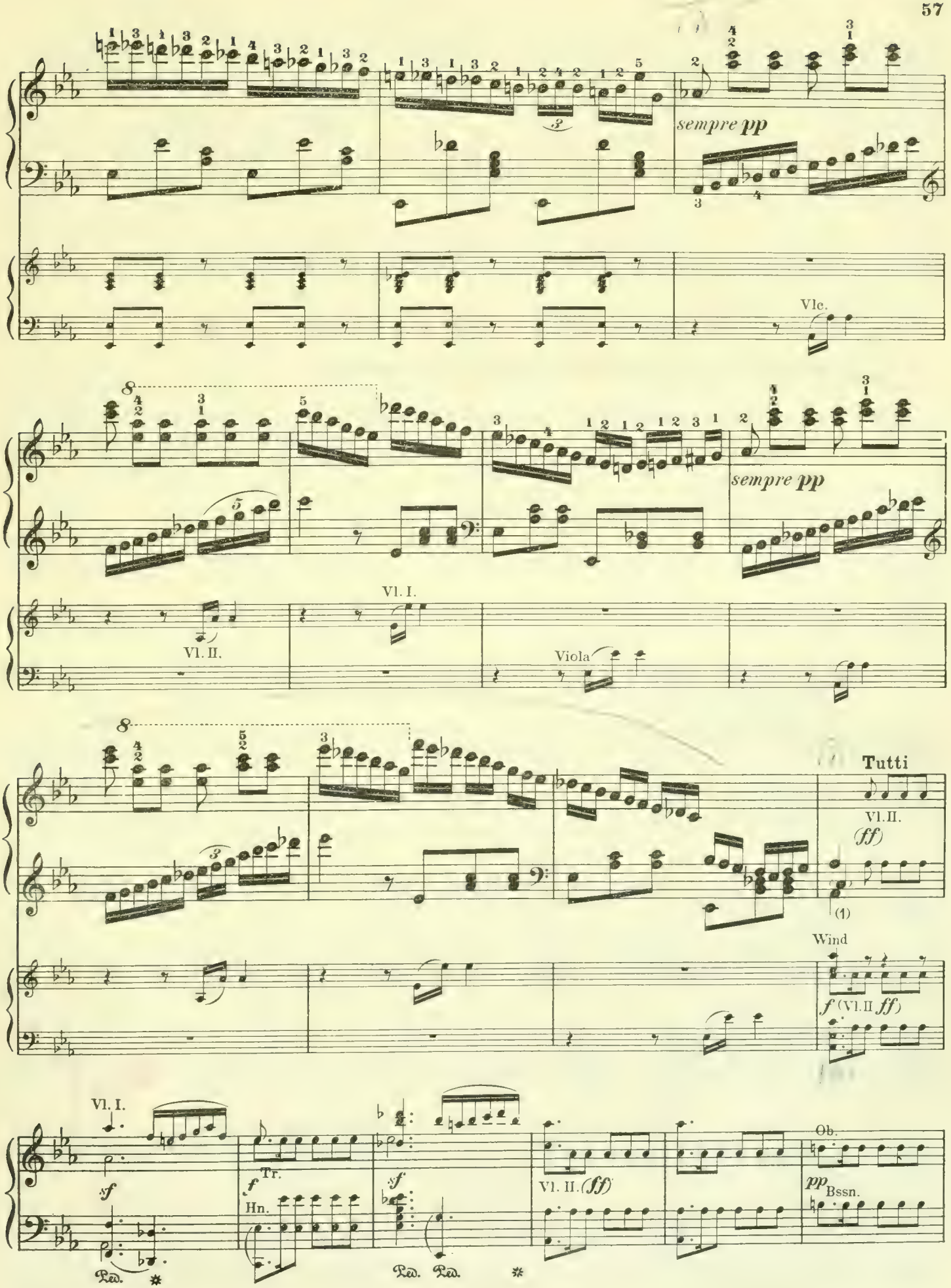
(2) "**p**" in the orig. editions; inaistinct in the Autogr. *(Ped.?)*.

(3) Edition B has the 5th, ed. A (probably by mistake) the 4th finger.

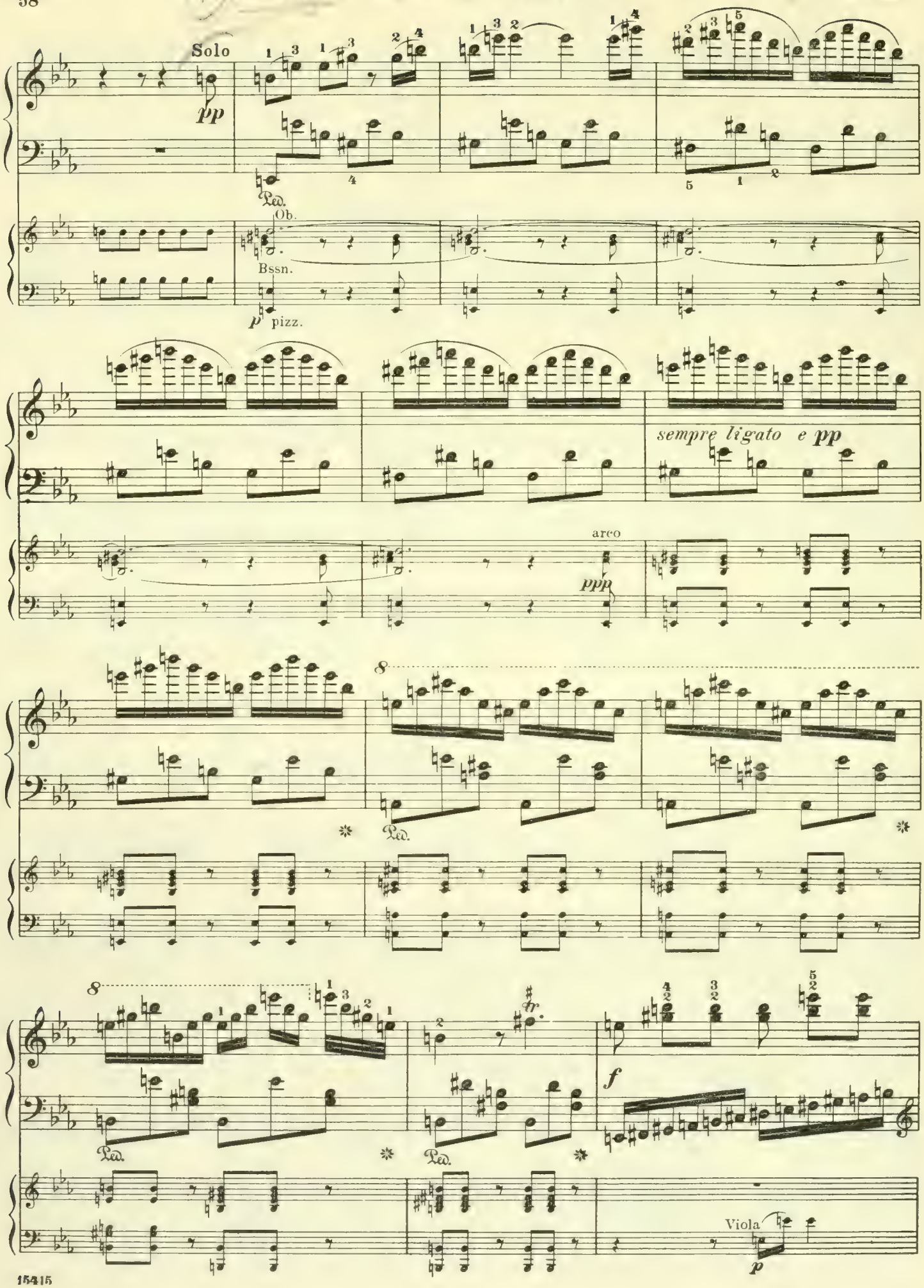
(4) Added note in recent editions; originally only *c*. Also *cf.* p. 25 of our edition of the C-minor Concerto.

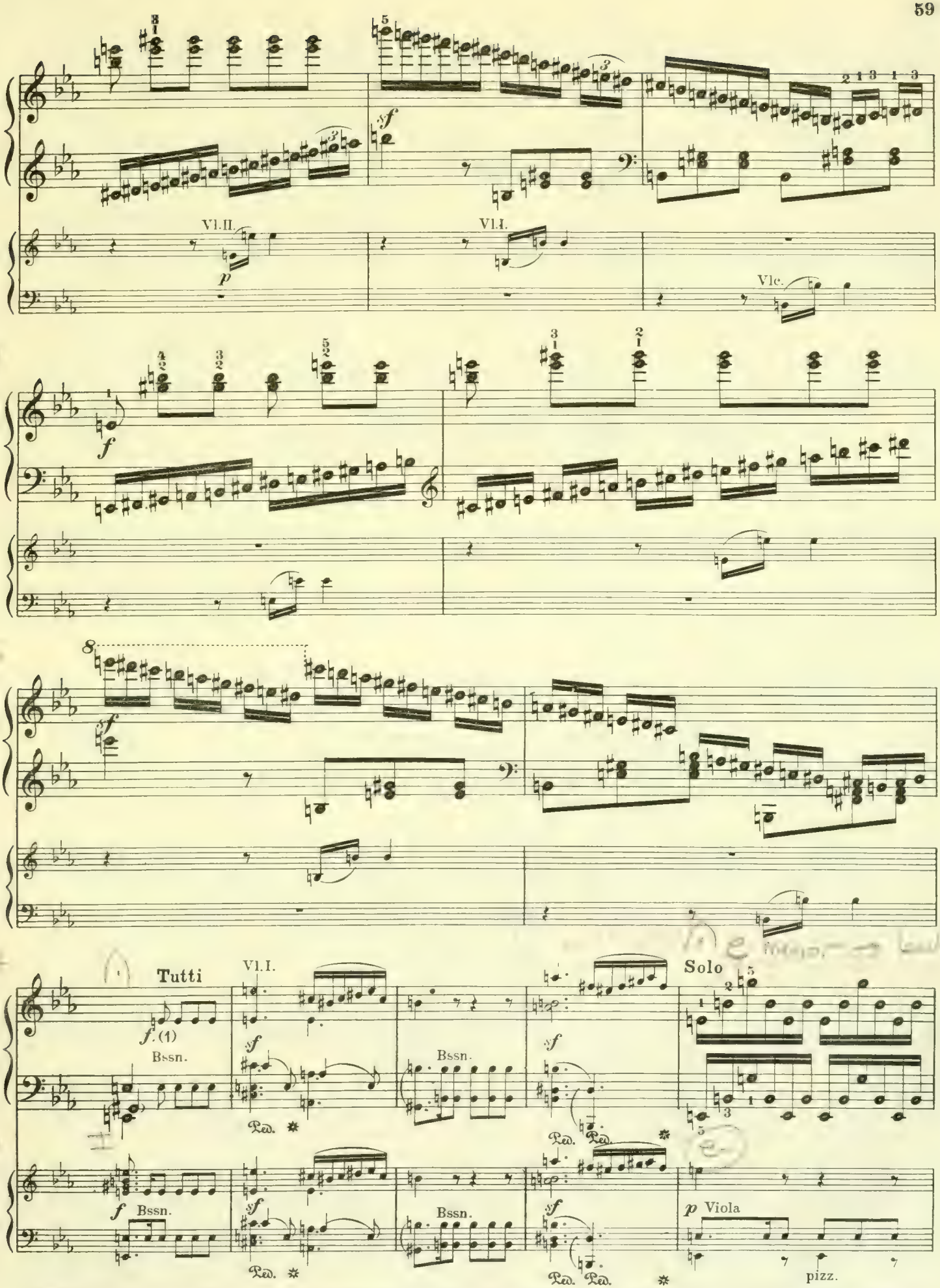


(1) In the Autograph, *"dolce"* (not given in the orig. editions).

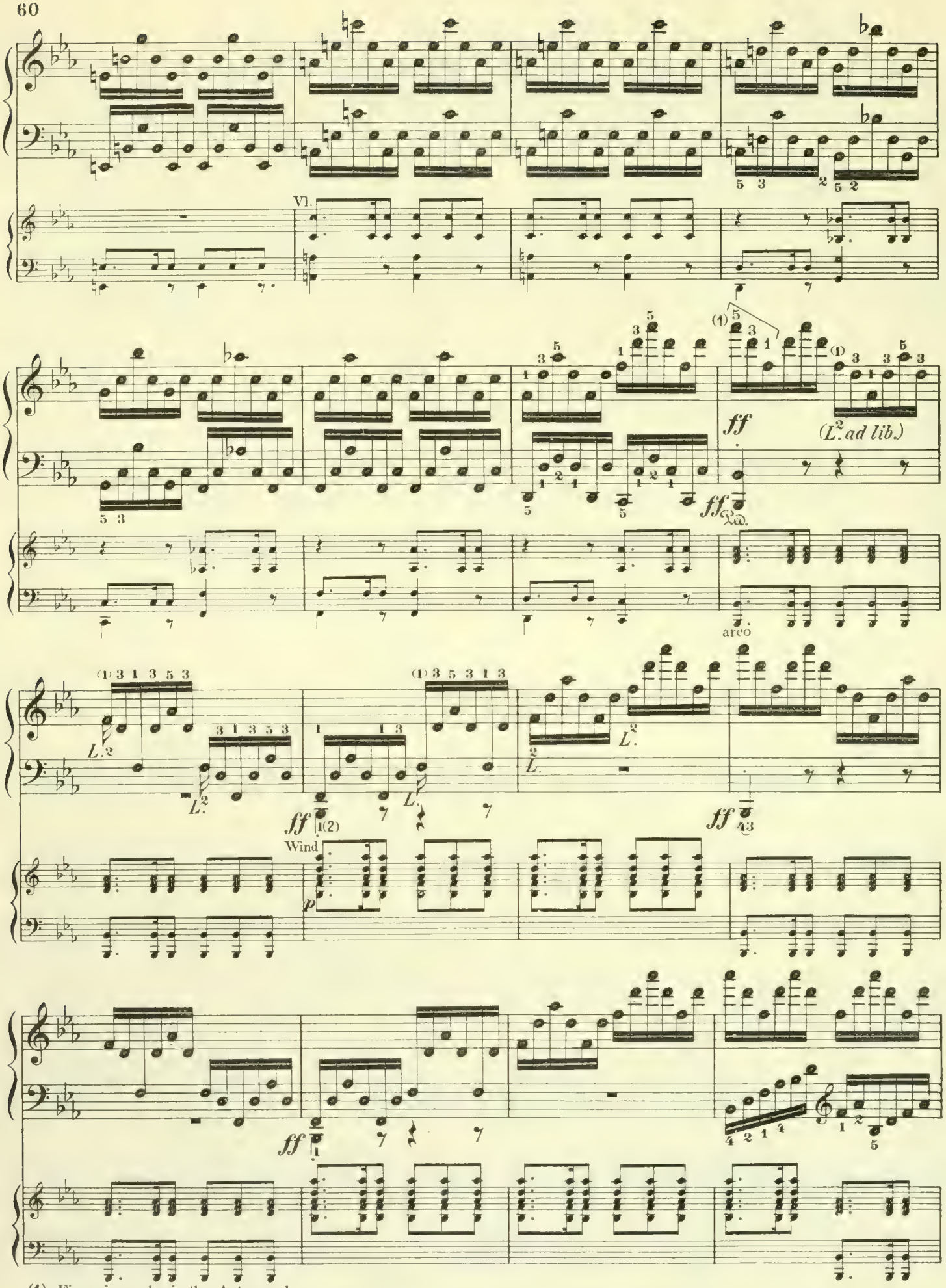


(1) Here *f* in the Autogr. (not given in the orig. editions). The *c* is an added note (as on pp. 55 and 59.


Solo
pp
Ped.
Ob.
Bssn.
p pizz.
sempre ligato e pp
arco
ppp
8
Ped.
8
Ped.
Ped.
fr.
f
Viola
p

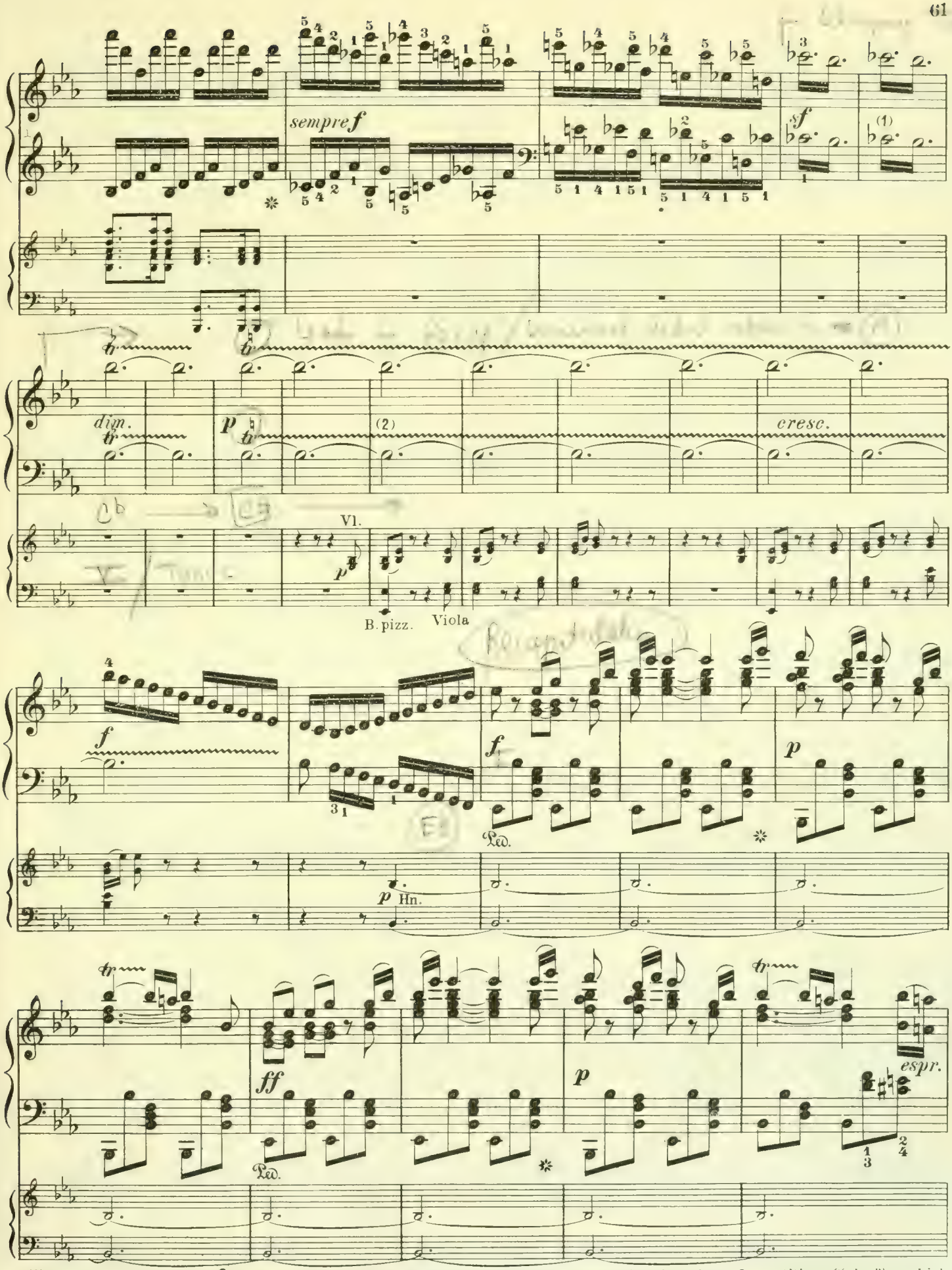


(1) This *f* omitted in the Tutti-arrangement of the Autogr. The *g*♯ in the bass is an added note, as in the parallel passages.



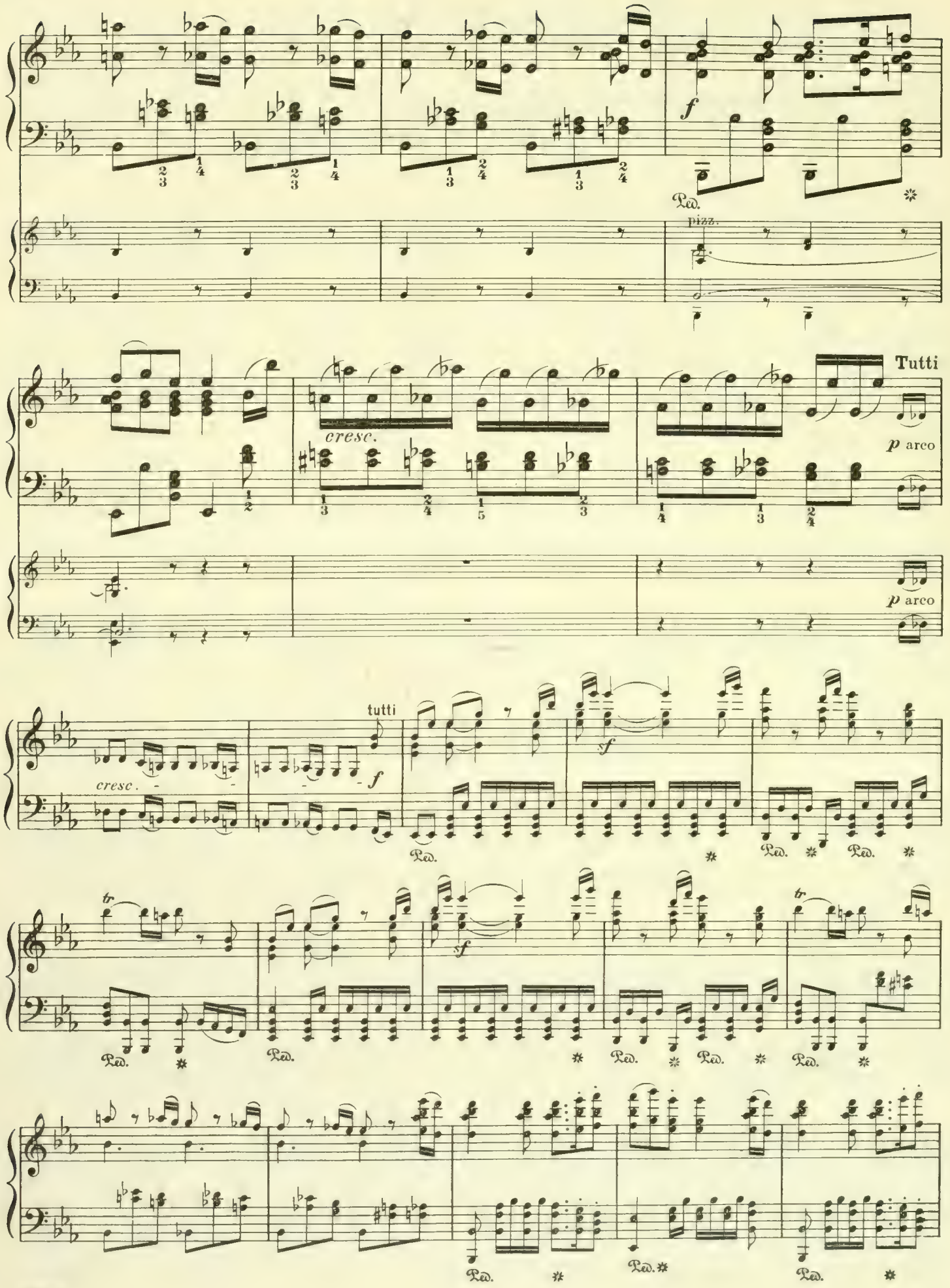
(1) Fingering only in the Autograph.

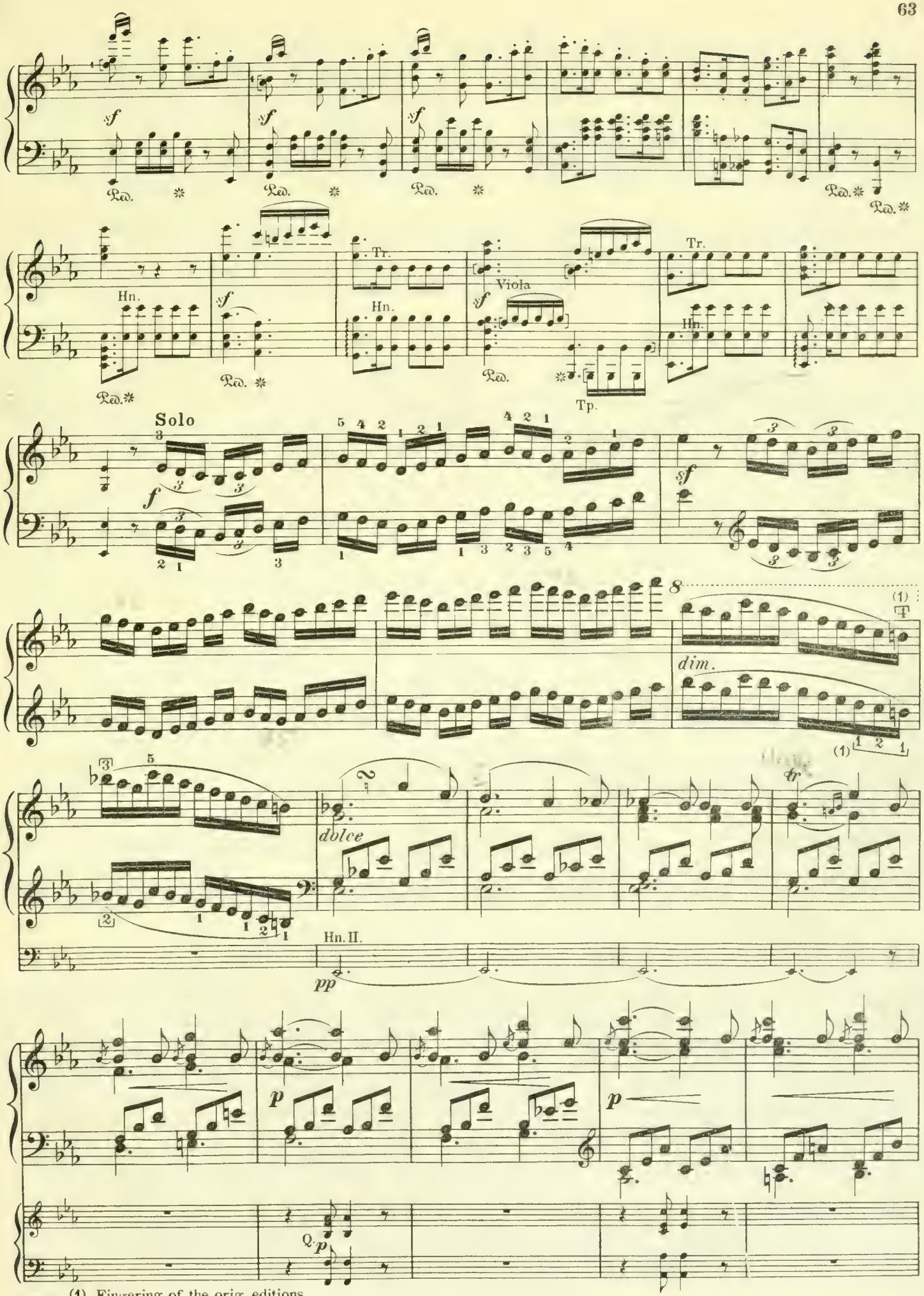
(2) *"Staccato"* in the Autogr., and in editions B and C. The two following in B and C only.



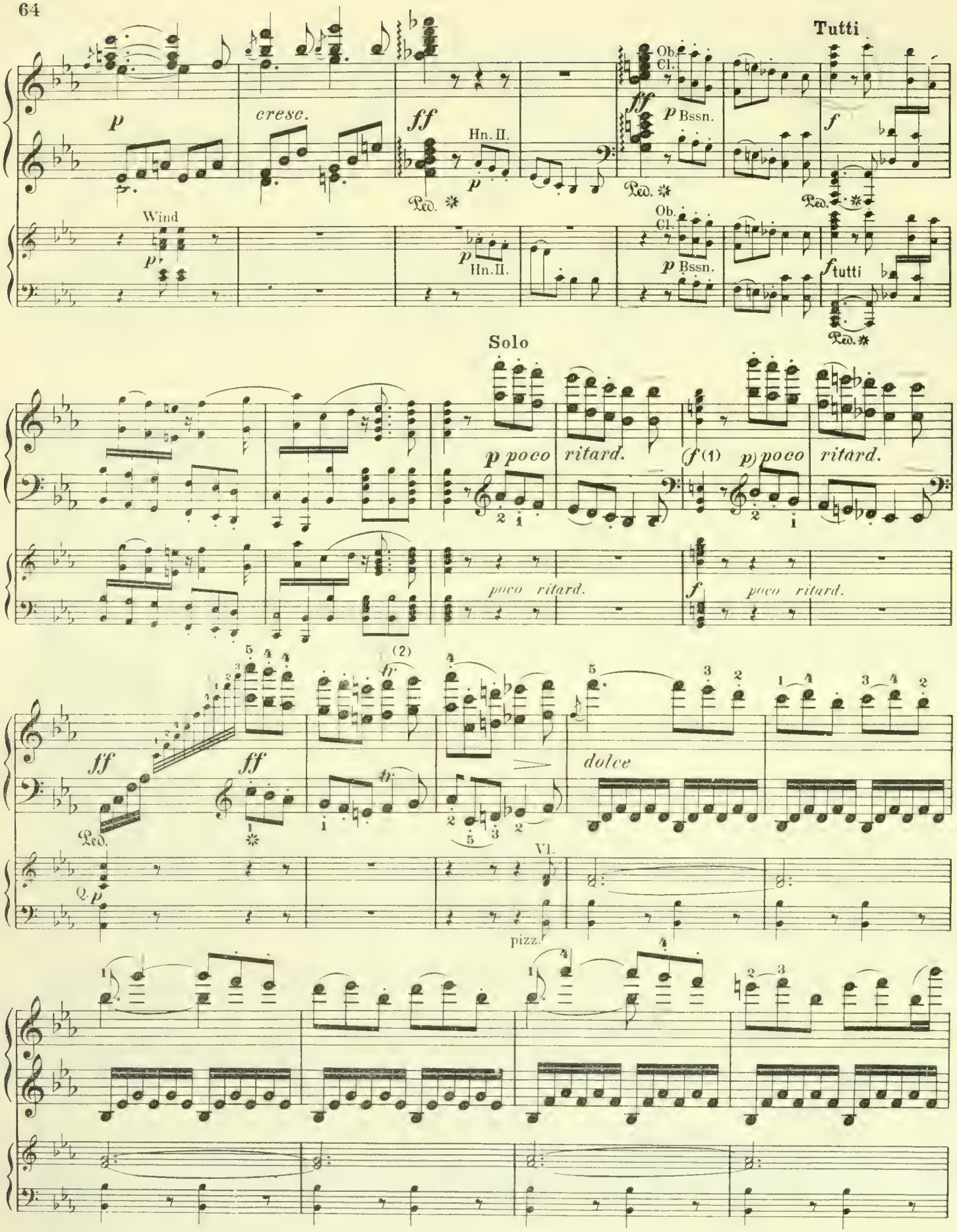
(1) In the orig. editions *sf* is repeated here. The Autograph has only a comprehensive sign of repetition (*"sim."*), which probably refers only to the notes.

(2) This *p*, repeated here in the orig. editions, appears to have been the sole such sign in this place in the Autograph; the preceding *p* was in pencil, then retraced in ink.

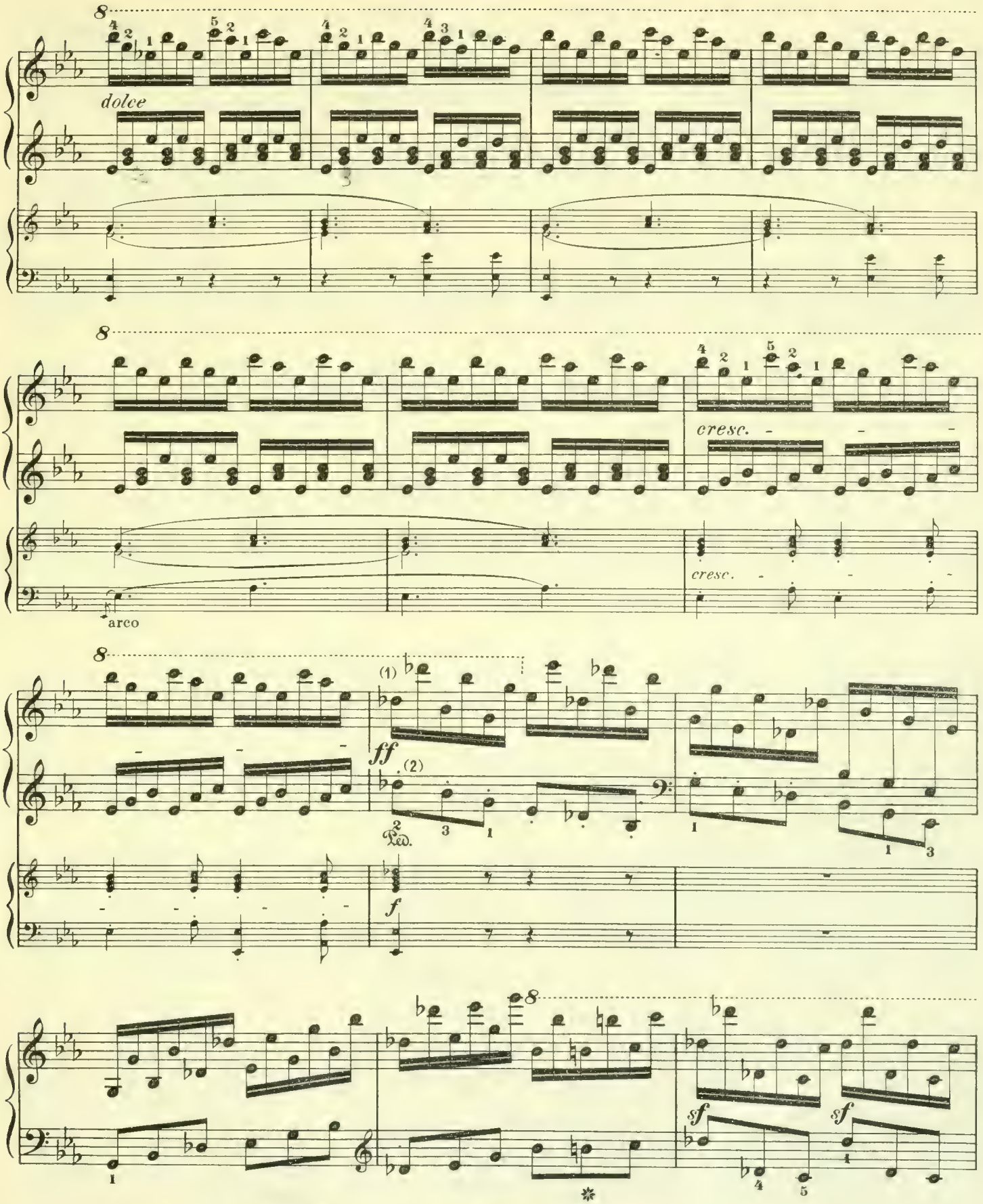

f
Ped.
pizz.
Tutti
cresc.
p arco
p arco
tutti
cresc.
f
sf
sf
tr
tr



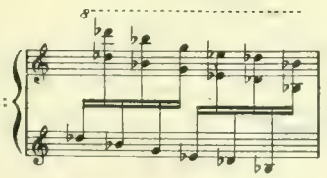
(1) Fingering of the orig. editions.



(1) *(f - p)*, given here in analogy with the parallel passage on p. 51, is omitted both in the orig. editions and the Autogr., this *f* not being repeated in the latter even for the orchestral instruments.
(2) The *upper* slur is also in the orig. editions (given in them *under tr*).

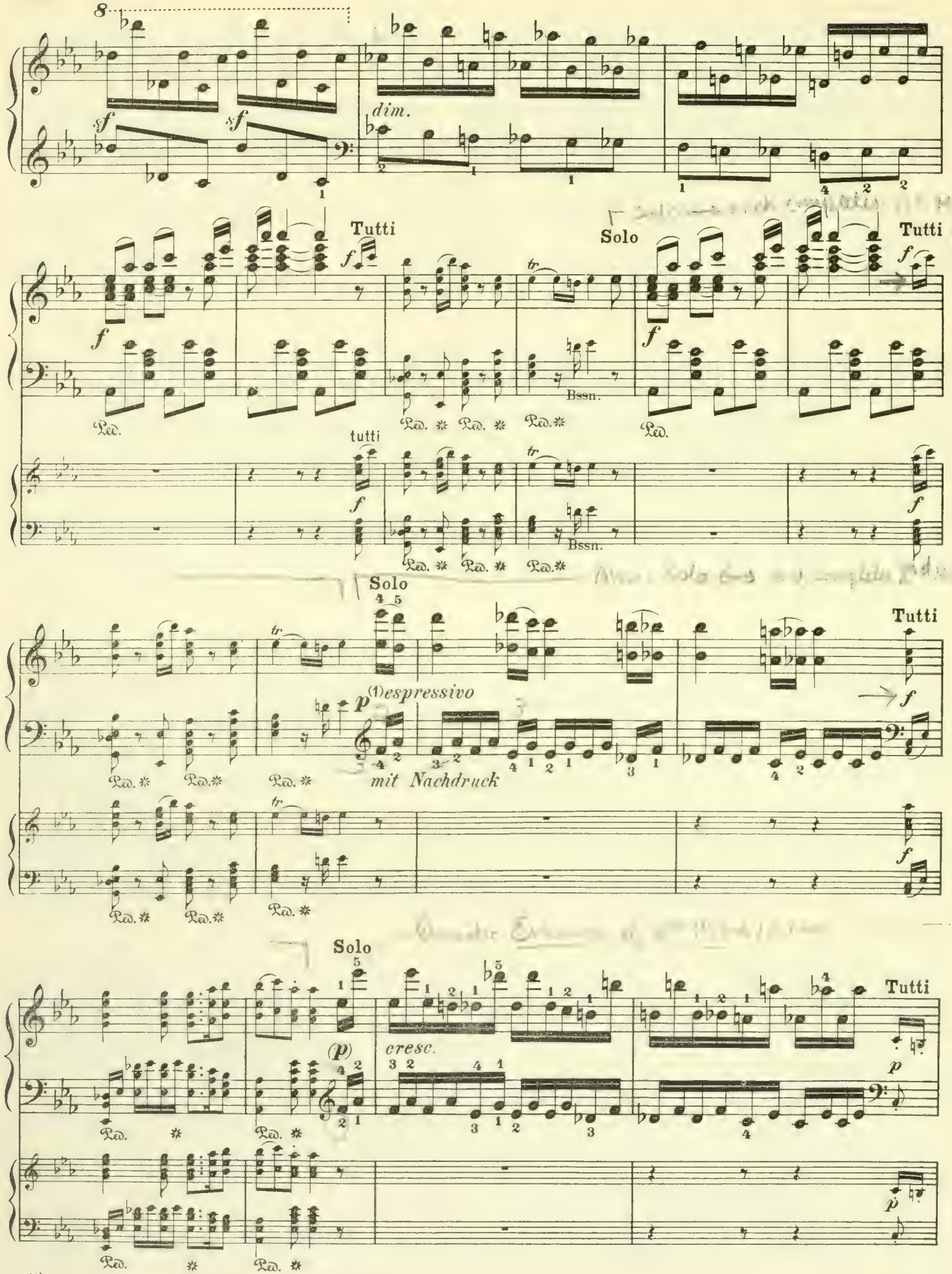


(1) Facilitated:

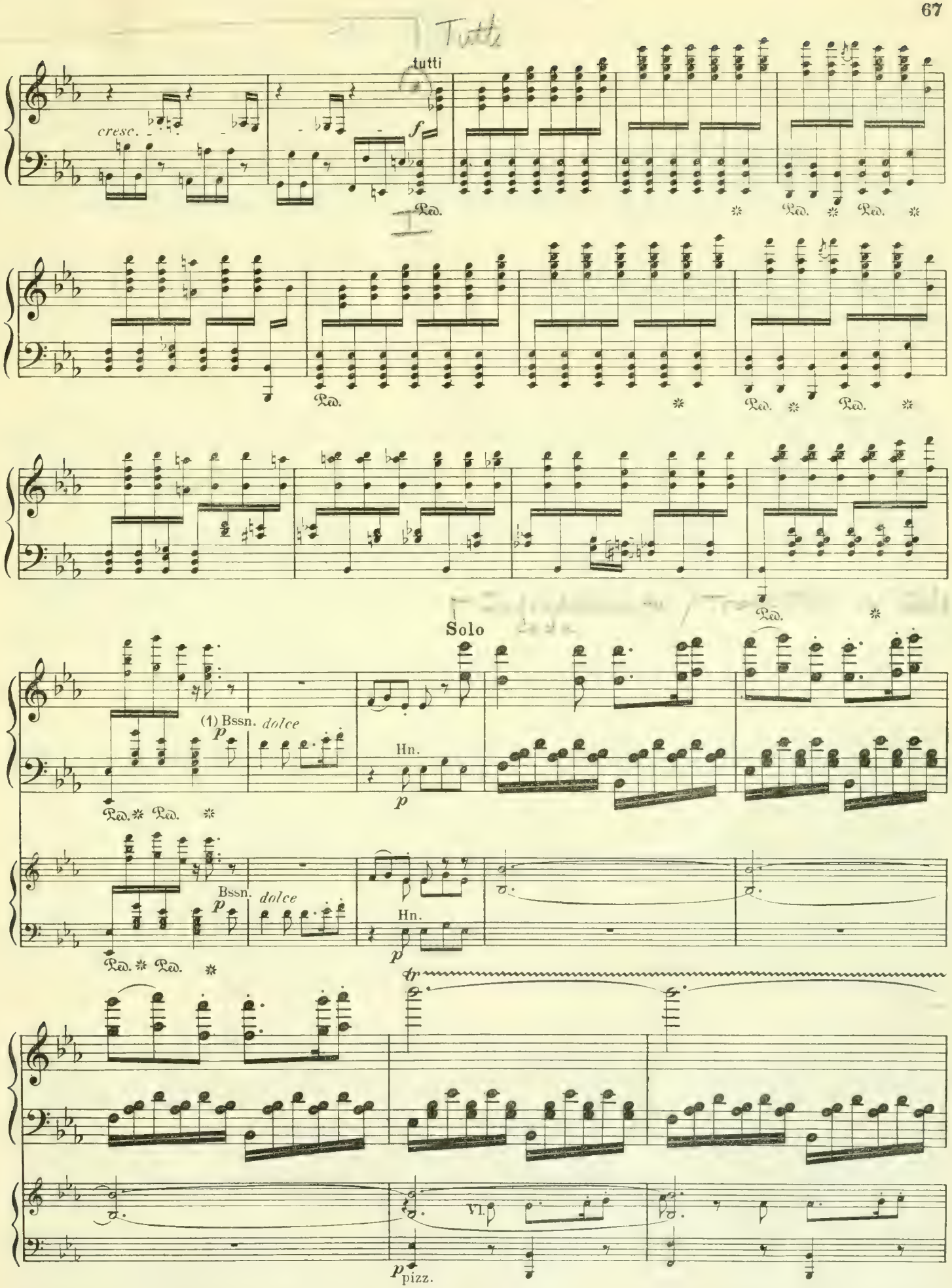


etc.

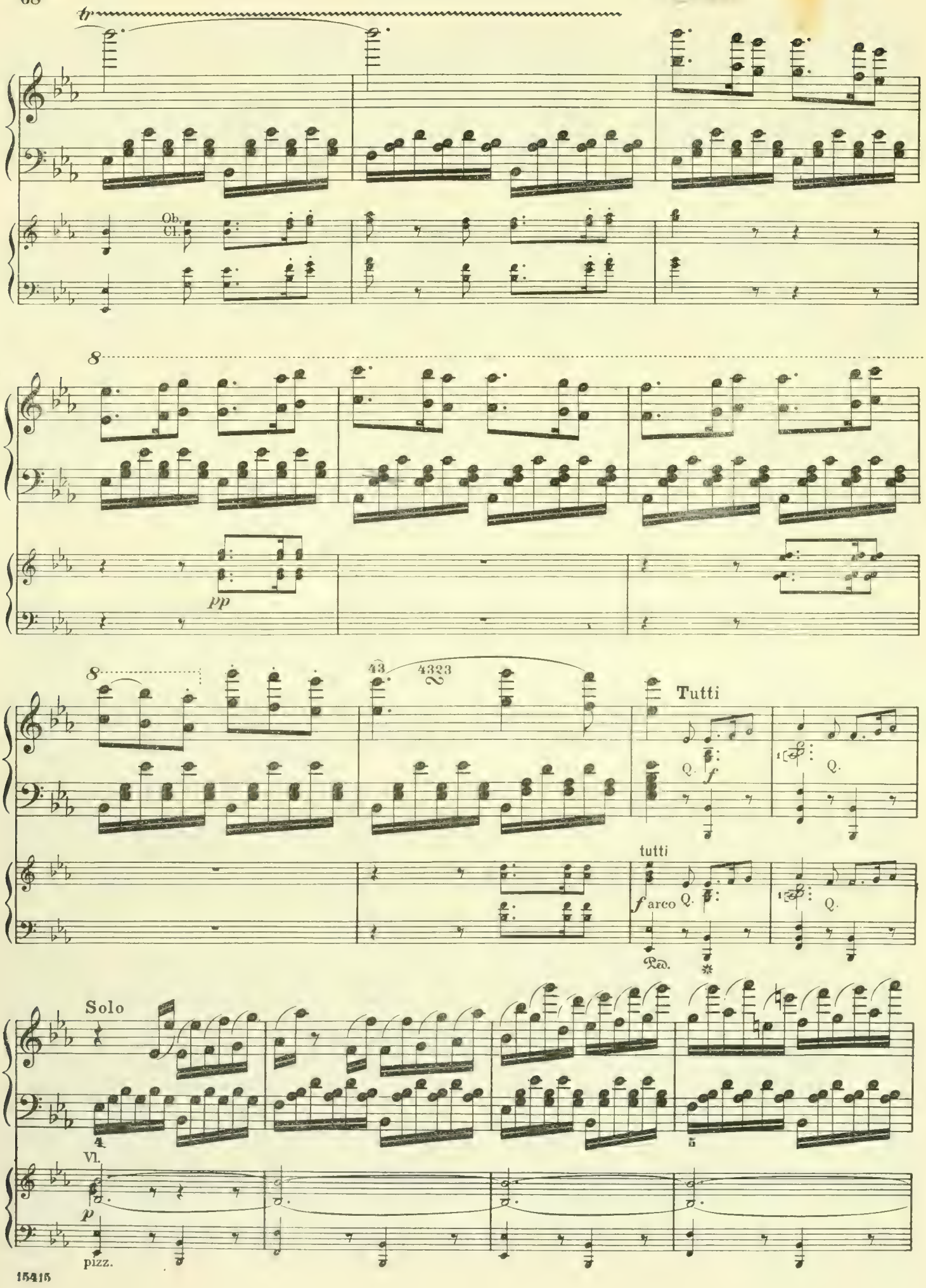
(2) *Stacc.* in the orig. editions (and the parallel passage); not given in the Autograph.

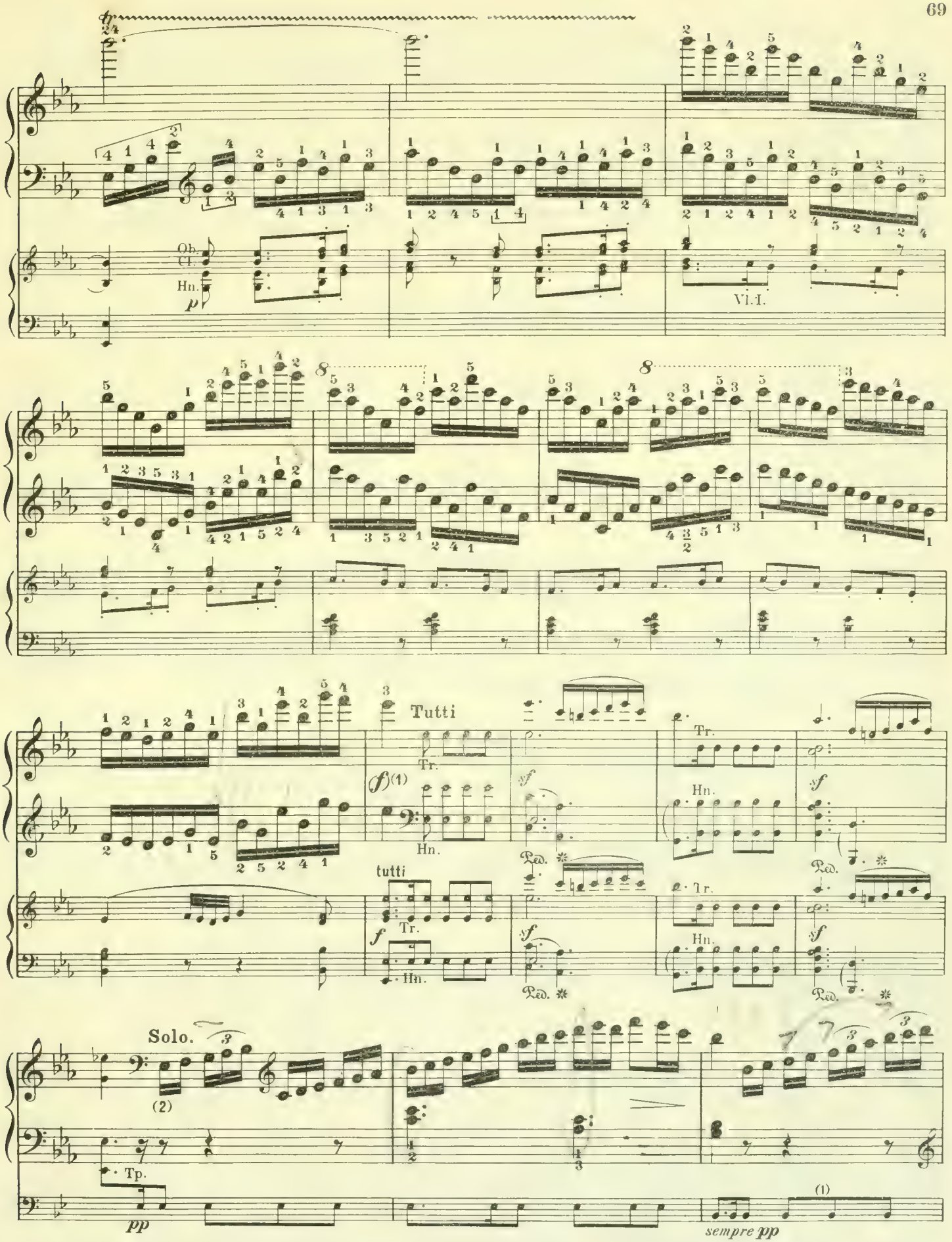


(1) Autogr. gives *p* (omitted in the orig. editions).



(1) The *p* in the Tutti-arrangement of the Autogr. is omitted in the orig. editions; in all four sources, the *p* is omitted for Cor.; in the Autogr., on the other hand, the bassoon has the direction *"Solo, dolce."*


tr
Ob.
Cl.
8
pp
8
43
4333
Tutti
f
Q.
tutti
f arco
Ped.
Solo
4
5
Vl.
p
pizz.



(1) This *f*, not quite as distinct in the Autogr. as the simultaneous *f* for the orchestral instruments (but in no event belonging to the Tutti-arrangement – Corni), is omitted in the orig. editions.

(2) More recent editions publ. by Br. & H., among them that by Moscheles, give *p* here and also two measures further on; just here a leaf of the Autograph is missing.

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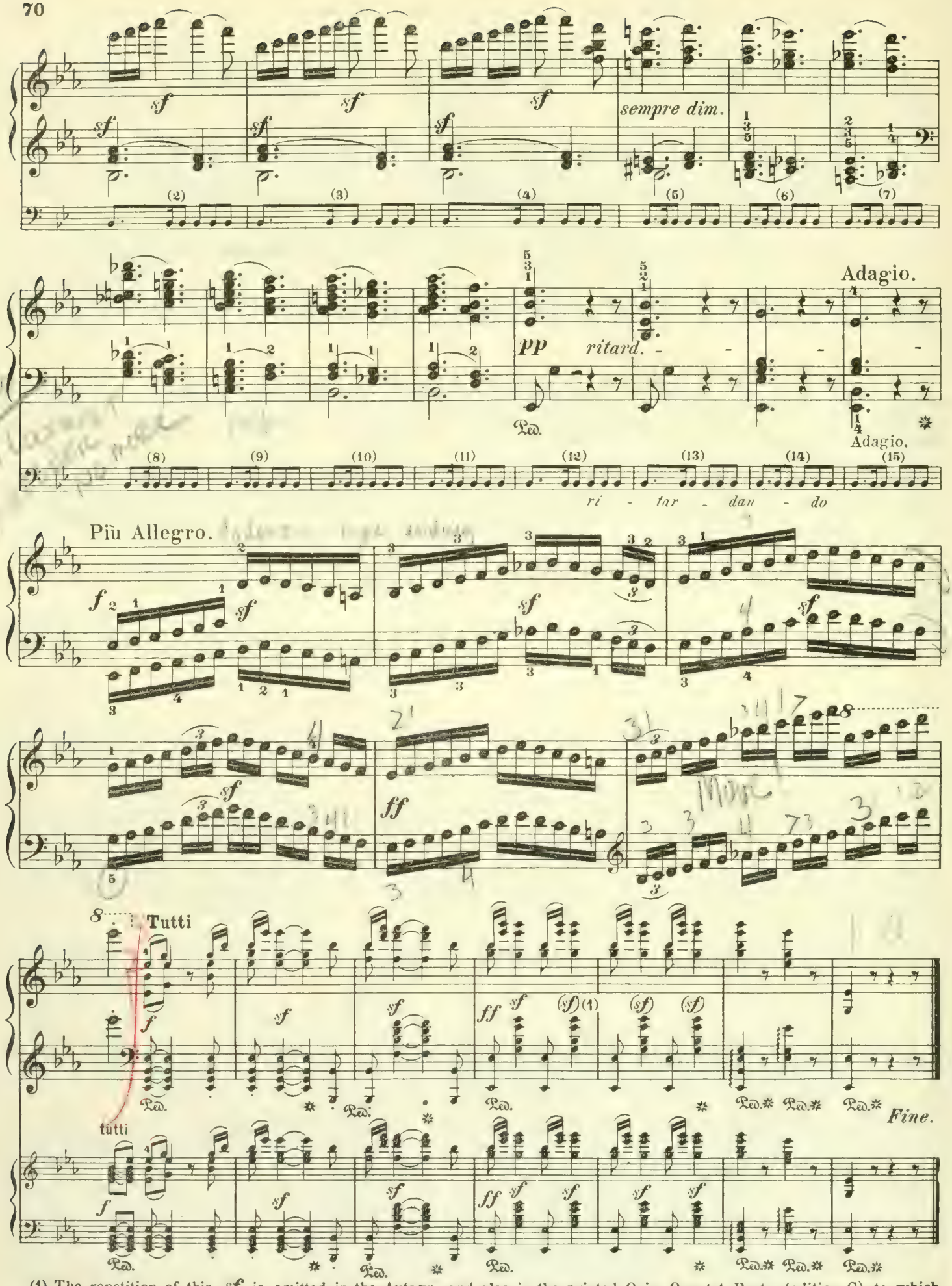

(1) The repetition of this *sf* is omitted in the Autogr., and also in the printed Orig. Quartet Parts (edition C), to which we are able to refer.